"Every Issue a Collectors Item"

Hollywood studio magazine

VOLUME 12, NO. 9/$1.50

MONTGOMERY CLIFT: The Magic

Special love of Liz and Monty

BRANDO Interview on new films

LANA TURNER INTERVIEW • MAE WEST HAS LAST LAUGH • JAMES WHITMORE RUNS GAMUT OF ROLES • "THE BOYS WITH A BIG HEART"- CAULIFLOWER ALLEY • HONOR FIVE FILM STARS

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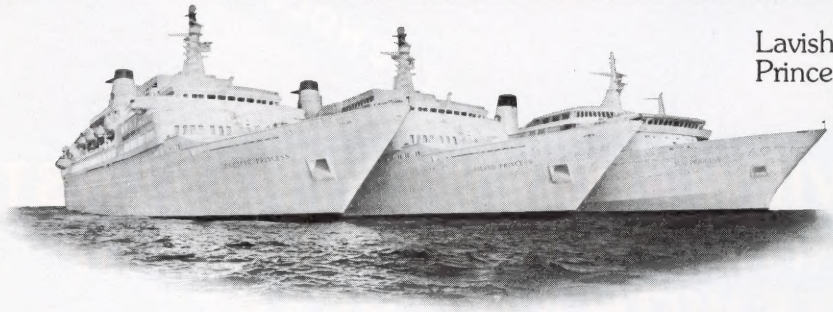

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Every issue a "Collector's Item"

Hollywood
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ON THE COVER

The chemistry between Elizabeth Taylor and Montgomery Clift which made "A Place In The Sun" a movie classic is obvious in this picture, reproduced by Yani Begakis.

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Write-ins and Comments

Lana's Turner's Stand-in Writes

Thank you for the lovely article on Lana and myself - I was very touched. It brought back so many happy memories. About my own early career, I danced in the prologue at Grauman's Chinese Theatre for 8 months with *"Broadway Meloday"* and then joined Albertina Rasch Ballet. With me in the chorus of *"New Movietone Follies of 1930"* were Bettle Grable, Margo and Dixie Lee! Betty and I received scholarships with Billie Drier, a noted tap dancer and I had another scholarship with the Mosconi Brothers - Oh, those were the days! I enjoy Hollywood Studio so very much. Keep up the excellent work.

Thanks for remembering.

Alyce May
Rosarito Beach, Baja
Mexico

Mr. Lee Graham

Dear Lee:

Thank you again for using the picture of Alan on the cover of your magazine, and for the lovely story layout. We're all so pleased and proud of it.

I certainly think you chose the right transparency for the cover; don't you? I'll bet you're happy with the outcome.

And, I'm so delighted with the story written by Teet Carle. I've written him a letter, in care of the magazine, telling him how I appreciate his warm and friendly approach.

We're enjoying the copies of the magazine you sent. Will you let me know where we can buy additional copies? My children all want copies.

Thank you, Lee, for the care and attention you gave to the project. Your thoughtfulness is very much appreciated.

My warm regards
Sincerely,
Sue Carol Ladd

A Note From Douglas Fairbanks

Robert Kendall
Hollywood Studio Magazine
Encino, California

I enjoyed doing the interview for Hollywood Studio Magazine and think the article turned out quite well.

My best to you and many thanks,

Sincerely,
Douglas Fairbanks

Loves Fan Club News

As a new reader of your fine magazine, I have found that one of the things I like best about it is the section of ads for Fan Clubs. I'm writing to you to see if you might be able to give me some information on where I can write to fan clubs for actors Sean Connery, Roger Moore and the James Bond movies. I will appreciate any aid you can give me. Terry Hin Middleton, Idaho

THE VIVIEN LEIGH SOCIETY & "GONE WITH THE WIND"

Movie Club is now accepting new memberships. Interested readers can inquire by writing Director Don Leigh McCulty of 212 Virginia Court, Clarksburg, West VA. 26301.

Mr. McCulty was director of the Vivien Leigh International Fan Club from 1948-1953 and then became director of the newly-formed Vivien Leigh Society ten years later, at which time there was five years of peak activity. Up to 1957, the club issued six lavish journals and several newsletters and other material to the large roster of members. Since Miss Leigh's death, there has been little activity by reason of a self-imposed "moratorium" in her honor. However, the club is resuming activity this year and plans to have new material on both Miss Leigh and *"Gone With The Wind"* for its members. Lifetime club dues are $5.00 for initial membership and there is a guarantee of activity. This was a most distinguished club through 1967 and promises to reach new heights in 1978-1979.

HSM Thanks you

Dear Hollywood Studio Magazine:

Your magazine is the nicest and most informative publication on the market. Thank you so much for the article in your Oct. issue on my favorite, the unforgettable Jayne Mansfield. Mr. Haspiel's manuscript gave a provocative insight into the very human side of the late sex queen.

Thank you,
A devoted reader,
Kent Moon, Pocatello, Idaho

Jeanne Craine's loyal fan

Dear Studio Magazine:

Dreams can indeed still come true for loyal fans. It happened to me this week, when after 32 years of collecting memorabilia on Jeanne Crain, a hard back book on her life was released to the general public. A thrill indeed for any loyal fan, this book *"The Beautiful Dreamer,"* by Phil Booker, has covered Jeanne's life from its beginning to the present day activities of this star. Published by Carlton Press, 84 Fifth Ave., New York 10011, it is only $3.95 plus 30¢ postage, a bargain on todays' market.

While I personally was happy to aid in the material of *"The Beautiful Dreamer,"* also well known film buff writer James Robert Parish and columnist Dora Albert added the extra fine touches.

Jeanne Crain, is truly one of Hollywood's all time favorite stars and a beauty never to be forgotten. On or off the screen her kindness and love to her fans will long be remembered.

Here is a snapshot of myself with a few of over 500 national magazine covers Jeanne posed for during her career which turned out 42 feature films, enjoyed by many of today's generation on television.

Please keep the fine Studio Magazines coming out each month.

Sincerely,
Charles Finley
Hollywood, California

Liked Mae West Tribute

What a wonderful tribute to a great star in the issue of Hollywood Studio Magazine concerning movie star Mae West. Thoroughly enjoyed Robert Kendall's interview with Mae. And, throught that poster of Mae's first movie a great "collector's item." But, I'd have to say I was disappointed in the story on the male film stars that Mae West starred with. There were plenty of pictures of Cary Grant, and little else.

However, I did enjoy the touching tribute to a great entertainer, and the rare movie stills. Keep up the good work.

Sincerely,
Cleona deGaston
Los Angeles, California

A Typo Error!

In the August, 1978 issue of *Hollywood Studio Magazine* a photo caption on page 35 referred to the "Paramount technicolor picture *'Beyond The Blue Horizon."* As shown in the "Shane" poster on page 7, our trade name and registered trademark "Technicolor" should always be spelled with an upper case "T." Typo maybe?

I enjoyed reading your publication. Some of my work here at the Technicolor has involved motion pictures as far back as *"Toll Of The Sea"* (1922), the second color picture made by Technicolor. It wasn't until the advent of three-color cameras in 1932 that many color pictures were made for which negatives are still available. Unfortunately, a substantial number have been lost or deteriorated beyond repair.

Best regards,
Thomas A. Tarr
Technicolor, Inc.

Thank You Note From Vernon Presley

Robert Kendall
Hollywood Studio Magazine

Thank you for the copies of "Hollywood Studio Magazine" with the special tribute to Elvis in them. I do appreciate

Continued on Page 41

Stargazing . . .
Nostalgia . . .
Studio Briefs . . .
Festivals . . .

MOVIEREEL

Rare 1923 photo – Building of original Hollywoodland sign and vista of development – Anthony Slide photo.

Hollywood's Diamond Jubilee — Jack Valenti, president of the Motion Picture Association of America, has accepted the chairmanship of the Hollywood Chamber of Commerce's Honorary Diamond Jubilee Committee, it was announced by Chamber President Jack Foreman, general manager of Samuel Goldwyn Studios. The City of Hollywood will be 75 years old this November 14.

Accepting the appointment, Valenti said: "There are two Hollywoods and their fates are intertwined." "There is the physical Hollywood, the locale beneath the famous Hollywood Sign, whose 75th birthday we celebrate this year. And, there is the almost mythological Hollywood, the film and entertainment capitol of the world, the Hollywood whose name is magic to millions throughout the world.

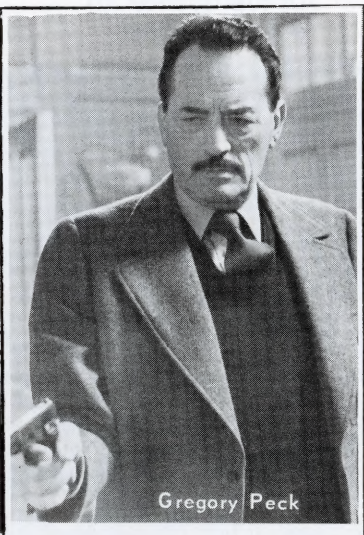
"We in the entertainment business have created this Hollywood, and in so doing we have incurred a responsibility for it. This Hollywood is the center of the myriad dreams that moviemakers, recording artists and television stars have built. We need to keep alive the dreams of the millions who share them.

Events so far scheduled include the complete rebuilding of the world-famous Hollywood Sign; CBS-TV's two-hour "Hollywood Diamond Jubilee" special, which is scheduled to include a live unveiling of the rebuilt sign; and an all-new Hollywood Christmas Parade as the climaxing event. "Bob Hope's acceptance to serve as Grand Marshal of Hollywood's 47 year old Christmas Parade and Alice Cooper's kick-off pledge to donate funds needed to replace one letter of the Hollywood Sign are the types of support we anticipate from all elements in the entertainment field," said the MPAA head. ☆

To celebrate **Mickey's 50th birthday**, NBC will present a special 90-minute "Mickey's 50" show Nov. 19 on "The Wonderful World of Disney" program. Appearing will be Mel Brooks, Anne Bancroft, Burt Reynolds, Sally Fields, Gregory Peck, Elton John, Raquel Welch, Peter Sellers and Jimmy Stewart.

For the 1978-79 season, Disney Studios' first-run films include "The Gnome-Mobile," "The Boatniks," "Darby O'Gill and the Little People," "In Search of the Castaways," "The Littlest Horse Thieves," "Never A Dull Moment" and "Scandalous John."

Other first-run episodes include "Born To Run," "The Whale's Tooth" and "Mickey's 50."



Gregory Peck

"SUPERMAN" IS COMING

The story at **Warner Bros.** is "Superman," of course, with massive hoopla leading up to a Dec. 15 nationwide break, following premieres in various cities.

Exactly four months ahead of "Superman's" worldwide release, Warner Bros. has initiated what the company believes is the most intensive promotional and merchandising campaign in feature film annals.

Beyond a multimillion dollar ad barrage and outside merchandising deals, Warner is backing tie-ins with point-of-sale and theme accessories, sponsorship of national contests cued to the film and to a special "Superman Movie Magazine" from DC Comics, release of six Warner Book titles, the John Williams soundtrack album and more. Film cost is project as around $25 million.

America's Super Heroes, including Superman, Wonder Woman, Batman, Spiderman and the Hulk, are appearing on a new line of underwear for children by Union Underwear Co., Inc. — Underoos. According to John B. Holland, Union Underwear, "provides children with a tangible means of becoming closer to the fictional heroes who are important to them" — the new product is packaged in record album-like jackets with brightly colored graphic covers.

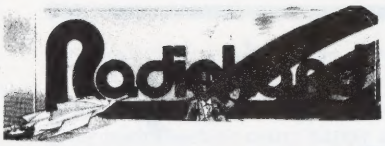
The Academy of Television Arts and Sciences archives at UCLA, Los Angeles has gained 2000 more titles in the past year. The collection now numbers 13,000 and is designed as a visual history of TV over the last 25 years. A catalogue listing all of the libraries acquisitions is being prepared. Connie Mayer is media librarian.

Remember the old **Fox Movietown Newsreels?** "The Eyes and Ears of the World?" The voice of Lowell Thomas? They have been acquired by Delta Steamship Lines for the companies film library to be shown passengers cruising thru Mexican and South American waters.

Stargazing: **Greer Garson** on NBC's Christmas salute to Radio City Music Hall . . . **Gregory Peck** hosts the variety special . . . **Lauren Bacall** stars in TV's "The Long Journey Back" . . . **John Carradine** in Page, Arizona working on NBC mini-series Stories from the Bible" . . . **The Thalians** are saluting "Jazz Greats" Nov. 11th. . . Sarah Vaughn, Count Bassie, Ella Fitzgerald and

Continued on Page 38

Sarah Vaughn – Jazz Greats



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TAPE #67 THE BEST OF THE BIG BANDS
Side A - Benny Goodman (about 1942) Chick Webb (1939) - 15 min. each
Side B - Benny Goodman November 20, 1937 - 30 minutes

TAPE #68 THE BEST OF THE BIG BANDS
Side A - Glenn Miller March 4, 1940
Side B - Artie Shaw November 19, 1939

TAPE #69 THE RAILROAD HOUR Musical plays with Gordon MacRae
Side A - Maytime 10/6/52
Side B - Naughty Marietta 10/20/52

TAPE #70 BABY SNOOKS
Side A - Kangaroo
Side B - School Days (1944)

TAPE #71 BABY SNOOKS
Side A - "In Court"
Side B - "Piano Teacher"

TAPE #72 BABY SNOOKS
Side A - "Daddy's Old Flame"
Side B - "The Award" with Frank Morgan

TAPE #73 NICK CARTER
Side A - "Death in the Pines" 3/4/44
Side B - "Drums of Death" 3/25/44

TAPE #74 NICK CARTER
Side A - "Professor's Secret" 4/1/44
Side B - "Murder by Magic" 4/8/44

TAPE #75 NICK CARTER
Side A - "Cat Brings Death" 4/15/44
Side B - "Numbers Murder" 10/1/44

TAPE #76 THE ADVENTURES OF SUPERMAN
Side A - "Yellow Mask vs Dierville" Ep 1 & 2
Side B - "Yellow Mask vs Dierville" Ep 3 & 4 (last)

TAPE #77 THE ADVENTURES OF SUPERMAN
Side A - "The Missing Explorer" Ep. 1 & 2
Side B - "The Missing Explorer" Ep. 3 & 5 (Ep 4 missing from orig.)

TAPE #80 CASEY, CRIME PHOTOGRAPHER
Side A - Red Raincoat 8/29/46
Side B - Christmas Shopping 12/19/46

TAPE #81 CASEY, CRIME PHOTOGRAPHER
Side A - Demon Miner 1/16/47
Side B - Surprising Corpse 3/20/47

TAPE #82 EDGAR BERGEN & CHARLIE McCARTHY PRESENT FRED ALLEN
Side A - Chase & Sanborn 101st Anniversary (sound only fair)
Side B - Conclusion

TAPE #83 CAPTAIN MIDNIGHT
Side A - Flying Ruby - 1950 complete 30 minute format
Side B - Suicide Squadron 1/17/44 - 1/20/44

TAPE #96 INNER SANCTUM
Side A - "Claudia"
Side B - "The Recording"

TAPE #97 INNER SANCTUM
Side A - "The Dead Walk at Night"
Side B - "Death For Sale"

TAPE #98 INNER SANCTUM
Side A - "The Honeymoon"
Side B - "Terror by Night"

TAPE #99 INNER SANCTUM
Side A - "Jane Carter"
Side B - "Taxi"

TAPE #100 INNER SANCTUM
Side A - "Switch"
Side B - "Auntie Ellen"

TAPE #201 THE LUX RADIO THEATRE
Side A "To Have and Have Not" Bogart & Bacall
Side B - Conclusion

TAPE #84 GOLDEN DAYS OF RADIO WITH FRANK BRESEE
Side A - A Montage of Everything! Rare clips of shows)
Side B - Fred Allen with many, many guest stars

TAPE #85 THE LUX RADIO THEATRE
Side A - "king Solomon's Mines" Stewart Granger & Deborah Kerr
Side B - Conclusion

TAPE #86 SCREEN DIRECTORS PLAYHOUSE & RENFREW OF THE MOUNTED
Side A - Fort Apache-John Wayne & John Ford (about 1950)
Side B - House Jameson "The Bribe" (about 1939)

TAPE #87 BEST PLAYS
Side A - "Arsenic and Old Lace" starring Boris Karloff
Side B - Conclusion

TAPE #88 FBI IN PEACE & WAR (about 1952)
Side A - Chaplin James
Side B - Dumb Luck

TAPE #89 THE LONE RANGER
Side A - "Frame-up" #127 very early show (1933?) George Seaton as Lone Ranger
Side B - "Sheriff's Wife" #128 George Seaton as Lone Ranger

TAPE #90 THE LONE RANGER
Side A - "Origin Flashback" 20th Anniversary show - 1953
Side B - 8 min. shorts: Origin, Silver, Dan Reid, Saved by Tonto

TAPE #91 THE ADVENTURES OF SUPERMAN
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Side B - "The Voice Machine" Ep. 3 & 4

TAPE #92 THE ADVENTURES OF SUPERMAN
Side A - "The Voice Machine" Ep. 5 & 6
Side B - "The Voice Machine" Ep. 7 & 8

TAPE #93 THE ADVENTURES OF SUPERMAN
Side A - "The Voice Machine" Ep. 9 & 10
Side B - "The Voice Machine" Ep. 11 & 12 (last)

TAPE #202 THE LUX RADIO THEATRE
Side A - "Broken Arrow" Jeff Chandler, Burt Lancaster, Debra Paget
Side B - Conclusion

TAPE #203 THE LUX RADIO THEATRE
Side A - "My Son, My Son" Brian Aherne, Louis Hayward
Side B - Conclusion

TAPE #204 THE LUX RADIO THEATRE
Side A - "Dark Victory" Bette Davis & Spencer Tracy
Side B - Conclusion

TAPE #205 THE SHADOW
Side A - "Death Prowls at Night"
Side B - "Phantom Voice"

TAPE #206 THE SHADOW
Side A - "Night Without End"
Side B - "Spider-Boy"

TAPE #207 THE SHADOW
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Side B - "Killer Rendezvous"

TAPE #208 HOPALONG CASSIDY
Side A - "Land of Gunhawks"
Side B - "Devil's Drum"

TAPE #209 HOPALONG CASSIDY
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Side B - "Peril on Pier 19"

TAPE #210 THE FRED ALLEN SHOW
Side A - 3/28/48
Side B - Fred Allen on Charlie McCarthy 11/2/47

TAPE #217 THE SHADOW
Side A - "Gun Island" 10/23/38
Side B - "Isle of Fear" 10/30/38

TAPE #218 THE SHADOW
Side A - "Inventor of Death" 11/12/39
Side B - "Mansion of Madness" 11/5/39

TAPE #219 THE SHADOW
Side A - "The Shadow Returns" 11/19/39
Side B - "The Cat that Killed" 12/31/39

TAPE #220 THE SHADOW
Side A - "Murder in the Death House"
Side B - "Murder in E Flat"

TAPE #221 THE SHADOW
Side A - "Precipice Called Death"
Side B - "Island of the Devil"

TAPE #222 THE SHADOW
Side A - "The Ghost on the Stair" 12/29/40
Side B - "Oracle of Death" 10/20/40

LIST TAPE NUMBERS DESIRED OR CIRCLE PAGE

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"Montgomery Clift: 'The Magic and the Loss!'"

by Lisa Mitchell

In the good days, before being so ravaged, so changed inside and out by drink, drugs, accidents and a piteous array of illnesses, Montgomery Clift was more than beautiful — for he was also a lot less. Not pretty, never pretty. Not the way, say, John Derek was, or Guy Madison. That little extra length to the nose, those great thatches of thick, dark eyebrows, saved him and gave the sensitive face depth and character which made us believe him utterly in every screen role he ever undertook.

Of course, it was the eyes that got you; bright, promising. Promising whatever any of us, whatever our age, our sex, chose to read into them. They showed how fragile he was. They blinked often and some of us hoped our love could protect him from the secret, nameless terror we suspected lived behind them. Didn't we always imagine — did some even expect — that something would erupt from their crystaline innocence one day, suddenly, like mad Vesuvian lava?

And now, knowing what we think we know about his private life as unearthed by two recent biographies, I suppose we tend to see each gesture, each pause in his old movies — so currently and constantly revived — as behavioral clues to the real-life turmoil. It's probably a'disservice to his art, but how do we keep from reading into him what we have read about him?

Of the books, Patricia Bosworth's *"Montgomery Clift: A Biography"* is better than Robert La Guardia's *"Monty,"* though, for the most intrepid Clift fans, it might be worthwhile to read the two books.

Although each concurs on the major events of Clift's life, there are strange contradictions in quotations from the same sources, varying reports of the same circumstances, and conflicting names of places. La Guardia wrote a more casual, somewhat undignified narrative, whereas Bosworth remains stylistically unobtrusive. She gives us Clift's own letters so he comes alive for us, hearing his rhythm, seeing his words. She alone gives the full background about his mother — which is vital information. Yet, La Guardia's exclusive section on Arthur Miller's views of Clift is certainly worth looking into.

Clift's story is a gripping one of splendor and promise turned anguish, turned ash.

Elizabeth as she looked when she met Monty. She made no secret about her feelings for him and twice tried to persuade him to marry her. When others turned their backs on Monty, she remained steadfast.

Slight — 5'10" and around 135 pounds — he held his own in frames of film shared with Wayne and Gable; growing tall as Dukes and Kings by the sheer volume of his own luminous, quiet intensity, somehow David and Goliath both inside him. "He was not another ... typical leading man;" Bosworth writes, "he was instead quirky, remote, taciturn, a loner — and almost androgynous." There was a "web of complicity and ambiguity" about him; an "eroticism and vunerability which sprang from the contradictions in Montgomery Clift's personality: Monty was open — he was hidden — he was gay — he was straight . . ."

Offscreen, his admirers and friends were some of the most celebrated artists in the world of drama and letters. Once, Thornton Wilder honored him; Alfred Lunt considered him his protege'. Once. Eventually, Wilder and Lunt had to withdraw completely as his drinking caused the importune, outrageous behavior that some of those even nearest and dearest to him would no longer suffer. The late actress, Diana Lynn, called him a "prince, saint and madman." Should we ask what made him so confusing, contradictory, or wonder which psychological cairns built the enigma, we examine the childhood. But that really begins with his mother's childhood.

It seems that "Sunny" Clift was the illegitimate daughter of American aristocrats who ignored her claim to their family. Because of her obsessive quest for recognition by them, she raised her three children, Brooks, Montgomery and his twin, Roberta, like royalty —

isolated from others, without playmates, always reminding them that they were "thoroughbreds." Most of Montgomery's early years were spent apart from his acquiescent father, while iron-willed Mama traipsed her brood back and forth to Europe in pursuit of culture, living like Jamesian exiled Americans in a series of Old World hotels.

Montgomery, who fell in love with the theatre at a visit to the Comedie Francaise when he was eight, began escaping the rigors of his demanding childhood by creating plays in his head. He was so extraordinarily handsome, people stared at him on the street and at twelve, he started acting on the stage. He appeared in his first Broadway play at fourteen, and soon Sunny was trying to engineer her son's career and personal life as fervently as she sought acknowledgement by her antecedents.

Throughout his twenties, Clift's theatre performances brought him critical recognition and constant offers from Hollywood, which he rejected. The film he finally accepted was Howard Hawk's *"Red River,"* released after his second picture, *"The Search."* He was one of the first actors to demand — and get — unfettering movie contracts. Meticulously selective, over the years he consistently turned down an astonishing number of films. "Monty could have been the biggest movie star in the world," his agent, Herman Citron said. "He was always considered before Brando, but he was too choosey . . . 'I will not do it,' he'd say. 'It's crap!' and I'd yell, 'Can't you lower your standards for once?"

He studied the roles he did accept with incredible discipline. Prior to portraying Father Logan in Hitchcock's *"I Confess,"* he stayed at a monastery, learning ecclesiastical rituals and observing the monks. As Prewitt in *"From Here To Eternity,"* he spent weeks learning to really play the bugle, even though he knew his sounds would never be recorded on film. Co-star, Burt Lancaster said that he approached the script like a scientist. "His concentration was positively violent," Deborah Kerr recalled. At a time when he needed the money and was offered $300,000 to star in *"Raintree County,"* he asked for $250,000 instead, saying "Use the $50,000 you don't pay me to make the movie better!"

On every picture, he battled with either a producer or director to alter scripts, staying up all night re-writing lines himself of what he believed to be unrealistic dialogue. He was not only an actor of singular intelligence and integrity, he was also a literate man who fought to retain an author's original words when he made films adapted from their novels. He maintained friendships with writers such as James Jones, Truman Capote, Gore Vidal, and recommended Elizabeth Taylor — his own special Elizabeth — that she read the stories of Edna O'Brien.

Elizabeth. His "Bessie Mae." "The whole world knows you as Elizabeth Taylor," he was supposed to have told her. "Only I can call you Bessie Mae." After *"A Place In The Sun,"* he "would exclaim, 'I've found my other half.!"

Some said they even looked alike.

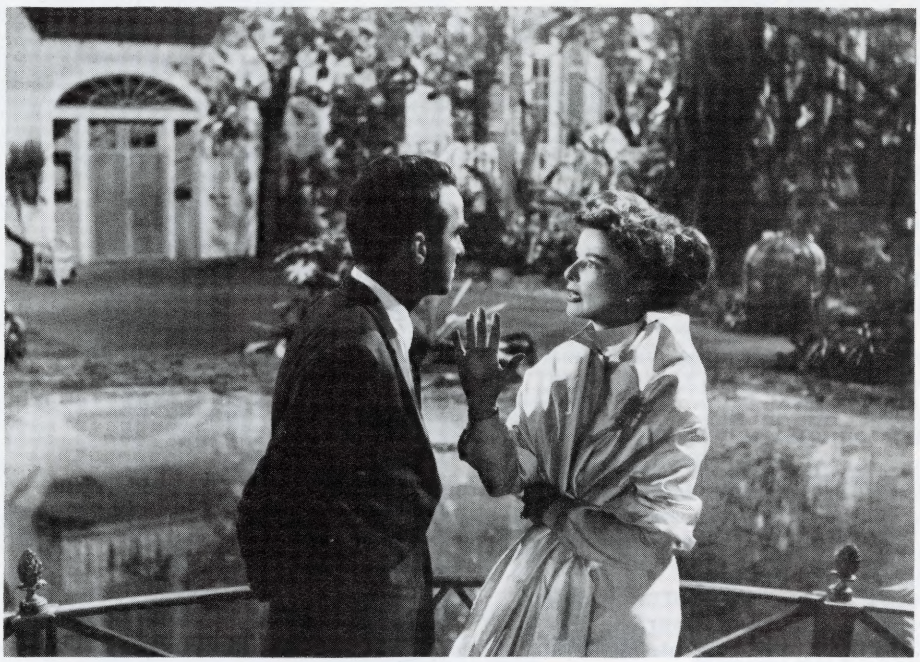
Bosworth writes that Elizabeth Taylor "aroused him more than any other woman ever had." They dated, were photographed together everywhere, were gossipped about. "The tenderness they expressed in *'A Place In The Sun'* is the kind of tenderness they felt for each other in real life,' says Judy Balaban, a friend of both actors." They loved one another in various ways, on many levels, degrees and in points of time. There always was (and, of course, still is, on Miss Taylor's part) a fierce loyalty. Who can know more?

What stands out, what is remembered is *"A Place In The Sun."* What matters is the most exquisite alchemy of personalities that ever became gold on the screen: Those fast closeups of the still perfect Angela Vickers and George Eastman with their silent little quick gasps. In enchantment, in frenzy, they kissed and kissed and George Stevens camera went around and around that kiss until we were, ourselves, in the eye of it. The impossibly seventeen year-old Taylor whispers "Tell Mama, tell Mama all..." and we die as each lover looked into eyes that looked remarkably like their own.

He first began taking drugs as prescribed antecdotes for the pain of chronic dysentery and colitis. As his illnesses increased, and his near-fatal automobile accident in 1956 left him with even more pains to dull, he was soon taking pills for everything, often indiscriminately, washing them down with whatever alcohol he was drinking at the time. And, the drinking contributed to such difficult, abberant behavior that by 1965, the four-time Academy Award nominee was uninsurable — and therefore, virtually unemployable — in the picture business. Bosworth reports that when Elizabeth Taylor (hoping to have him co-star with her in *"Reflections In A Golden Eye"*) was told that he was uninsurable, she offered to put up the bond for him with her own money.

Tales abounded of Clift's erratisism in Hollywood and in New York. "He was impossible to take in public,' Dore Schary recalled." It was almost as though, by seeing how much he could get away with as an adult, he was trying to capture the kind of abandon he was denied in his rarified lost childhood. But, according to the consensus of opinions presented in the biographies, Clift's deepest psychological problems focused on a supposed inability to come to terms with "his homosexuality." He is called "a bisexual" and we read of his many affairs with both men and women, although Bosworth writes, "Monty's deep emotional involvements were always with women . . ."

Given the extent of his emotional and physical debilitations, the real wonder then, is how he always managed to come through for us on screen, even when



The third and last picture Liz and Monty made together was "Suddenly Last Summer," in which they were joined by Katharine Hepburn, shown here with Clift.

things were privately most excruciating. Even at the most virulent stages of self-destruction, some magical, professional safety catch could make him gather himself up and deliver. Even in *"Raintree County"* after the car crash, standing there with the nerves gone in half of his face, with his jaws wired together and in unbearable pain — or in *"Freud,"* when he was almost blind with catarracts and unstrung by horrific inter-company strife — he came through for us.

And, finally, maybe that will have to be enough. If the biographies have shown us some pathetic personal sides of Clift, so by the discussion of his pictures, by the subsequent Clift Film Festivals all over town, we are reminded of his extraordinary gifts as an actor. His performances have not evaporated with the ringing down of a theatrical curtain. His essence, the image we can select now, if we but choose to, doesn't have to be drugged or drunk. If we will, he is redeemed on film. Granted, it's impossible to read of his life — and death from a heart attack in 1966 at the age of 45 — and not rail out against waste. In fact, it all put me in mind of Thomas Wolfe's lines: "Oh, the magic! The magic and the loss!"

But when I put the love theme to *"A Place In The Sun"* on the phonograph or hear the soundtrack to *"Raintree County"* suddenly come over the car radio — in spite of every single wretched thing I was told about him — Montgomery Clift at his brightest and best, still comes through for me. ☆

Lisa Mitchell writes regularly for The Los Angeles Times Book Review and for various magazines such as "Westway" and "The Saturday Evening Post" and teaches literature and writing at Immaculate Heart College in Hollywood. We welcome her excellent features on the stars to Hollywood Studio Magazine.

A rare happy moment for Monty on the set of "Judgement at Nuremberg" with Spencer Tracy and Burt Lancaster. His performance won Monty a fourth Oscar nomination.

Donna Reed won an Academy Award for "From Here To Eternity;" Monty won a nomination.

Monty, Marilyn Monroe and Clark Gable on location for the trouble-plagued "The Misfits." Gable died within months of the pictures completion and Monroe died the following year. It was the last film for both.

Things were starting to go downhill when Clift did "Wild River" with Lee Remick.

The Special love of Liz & Monty

Excerpts from "Elizabeth-The Life and Career of Elizabeth Taylor" by Dick Sheppard

Liz and Monty loved one another in various ways, on many levels, degrees and in points of time.

"The whole world knows you as Elizabeth Taylor. Only I can call you Bessie Mae . . . I've found my other half."

"The tenderness they expressed in 'A Place In The Sun' is the kind of tenderness they felt for each other in real life."

When George Stevens chose Elizabeth Taylor to play Angela in *"A Place In the Sun,"* eyebrows raised all over Hollywood. The idea of Elizabeth as a serious actress fit to consort with the likes of George Stevens was definitely not an idea whose time had come. But Stevens knew what he was doing — "The part calls for not so much a real girl as the girl on the candy-box cover, the beautiful girl in the yellow Cadillac convertible that every American boy thinks he can marry."

For George, the director got Montgomery Clift, then twenty-nine and in the first flush of fame emanating from his good looks, the genuine electricity he generated on screen and a growing reputation as one of the finest young actors in America.

It was *"The Heiress"* which first brought Cliff and Elizabeth together. Paramount gave it a big premiere at the Carthay Circle, and since Clift and Elizabeth were to play lovers in a Paramount film, the studio commanded him to escort her. During the film Elizabeth's attentions were split between the drama on the screen and the groans and moans of her date, who seemed to be expiring in his seat. Hypercritical of his work, Clift slumped out of sight muttering, "Oh, God, it's awful."

A concurrent pressure was an attraction Elizabeth felt for Montgomery from the moment she met him, compounded equally of his looks and his reputation. Clift worked with a concentration and intensity Elizabeth had never seen. And, he gave of himself to a degree which affected her physically, like a series of electric charges.

Montgomery was an education for Elizabeth in accepting a person on his terms and for his own values. Her own life-style demanded matrimony; his compelled him to remain free, uncommitted, solitary. A demand for the impossible would bring the loss of a person she respected and admired. Wisely, she acceped a special kind of love from this friend and kept him to the day of his death fifteen years later. ☆

He was almost blind with catarracts when he did "Freud."

During the filing of "Raintree County" in '56, Monty was in an auto accident which disfigured his face. He completed the film but was never the same again.

The Bitter Journey of Montgomery Clift

by Dick Sheppard

In motion picture annals, 1948 was the year of "Hamlet," "The Treasure of the Sierra Madre," Jane Wyman and "Johnny Belinda," "The Snake Pit," "The Red Shoes" — all of them strong dramas of conflict and torment. With a fitness which would later seem ordained, 1948 was also the year of Montgomery Clift, a 28-year-old newcomer who rocketed to stardom in a sensational double-debut in "The Search" and "Red River," for the former of which he was Oscar-nominated (losing honorably to Olivier's "Hamlet.")

Look hailed him as "the hottest actor since Valentino," and at year's end, life gave him a cover story. He had steadfastly resisted Hollywood's blandishments all the way back to the time L.B. Mayer offered him the son's part in 1942's *"Mrs. Miniver"* (in return for being chained to MGM for seven years). He had come virtually from nowhere to take an independent stance and command his choice of scripts and directors, at $150,000 per film, a unique situation which Variety called "one of the most unusual rises to stardom in all Hollywood history." Fan magazines subsequently chronicled his appearance at a command performance before the King and Queen of England. He went on to win further Oscar nominations for superb performances in two classic films: *"A Place in the Sun"* (1951) and *"From Here to Eternity"* (1953).

By the mid-1950s, a scant eight films behind him, Clift towered at the peak of his prestige as genius talent and fountainhead of the postwar movement which forever changed film heroes from the simple, straight-forward and predictable (Gable, Tyrone Power, Robert Taylor, et al.) to the vulnerable, ambiguous and tormented. The horizon for new triumphs on stage and screen was unlimited.

Then, in May 1956, his adoring public was horrified when a car crash almost killed him and permanently disfigured his face. In the remaining decade he would make nine more films but the glory days were gone.

Critics and public cringed at the increasing evidences of a psychic torment so profound it was painful to watch. Clearly things had gone seriously awry. He became uninsurable and, thus, unemployable. In July 1966, he died of a heart attack, age 45, his brilliant promise forever swallowed up in the mental and physical ruin he had become at the end.

"What went wrong" would fill a book, and has now filled two: "Monty" by Robert LaGuardia (Arbor House) and, more recently, "Montgomery Clift" by Patricia Bosworth (Harcourt Brace Jovanovich). They have their qualitative diferences but taken together, they are massively researched, exhaustive attempts to solve the riddle of a particular human personality, a personality for whom Shakespeare's line from "Macbeth" seems curelly apt: "Confusion now hath made his masterpiece."

His life began in Omaha, Neb., where Edward Montgomery Clift and his twin sister, Roberta, were born in 1920.

The star's look had completely gone when he made his last picture, "The Defector" with Macha Meril during the tortured final stage of his life.

Clift and Jennifer Jones in a crowded Rome restaurant during the making of "Indiscretion of an American Wife."

On and on the horrors rolled and they earned what might be termed the ultimate compliment from Marilyn Monroe. "He's the only person I know who's in worse shape than I am."

Montgomery Clift in 1966 . . .

. . . and as Clift appeared in 1949.

Their brother, Brooks, was the elder by eighteen months. Their mother Ethel, nicknamed Sunny, had been a foster child and was already engaged in an obsessive, lifelong attempt to wrest recognition of the fact that she was actually the love-child of the scion of a distinguished Southern family. This mania permanently marked the children since it led to a rootless raising in all the fashionable watering places here and in Europe, the better to prepare the family for what Sunny was sure would be their eventual acceptance into the exclusive ranks of Southern aristocracy. She was also very ambitious for her children.

The uncomplaining father, Bill, went bust in the Depression and the family went with dizzying speed from a lavish Tudor-style manse in Highland Park, Ill., to one room in Greenwich Village.

Sunny brooked no opposition to her own views and plans for her children. "We were never allowed to trust our own judgement or experience," Brooks Clift remembered. Years later a baffled Bill tried to explain his wife to their sons. "She wanted you to have every advantage — and all the love she never had. She wished you none of the pain."

Escape from this tyranny seemed to lie in his burgeoning theatrical career. He made his Broadway debut in 1935 and by 1940 had progressed to a plum role as the son of Alfred Lunt and Lynn Fontanne in *"There Shall Be No Night."* Unquestionably Lunt proved the strongest influence in his early professional life, and Clift idolized his demanding professionalism and exacting preparation and work on a role, and got full exposure to Lunt's emotional extremes. "Alfred's wretchedness is genuine," Noel Coward once explained. "It is a nervous reaction for trying so hard for perfection." The Lunts treated Clift as their son and bequeathed him a passion for perfection and artistic truth which, sadly, his fragile ego would never fully manage. Six more plays (including Thornton Wilder's *"The Skin of Our Teeth"* and Lillian Hellman's *"The Searching Wind,'*) and on to the Hollywood triumph and, paradoxically, the beginning of what a friend termed "the slowest suicide in show business." Actress Diana Lynn remembered that right from the beginning "one could see him as a prince, saint and madman," and a handwriting analyst bluntly told him: "You're the most disturbed young man I've ever see. You'll die young." In telling this agonizing story, Clift's biographers bring on a full catalog of horrors, and there are intimations of it early on.

In Hollywood his life before the cameras was a state of perpetual warfare, invariably involving the scripts (always deemed inferior) vs. his sense of "my internal truth." His script revisions on *"The Search"* were so extensive the embattled producer finally brought lawyers onto the set to forbid any more. John Wayne termed his "an arrogant little bastard," and his criticisms scalded Olivia de Havilland,

" Raintree County " cast. L to R, Rod Taylor, Nigel Patrick, Liz Taylor, Monty Clift, Eva Marie Saint, Lee Merrin, Agnes Moorhead and Walter Abel.

Ralph Richardson, Shelley Winters, Burt Lancaster ("a terrible actor; nothing but a big bag of wind") plus directors William Wyler, George Stevens, Alfred Hitchcock and Vittorio de Sica. Ironically, de Havilland won her second Oscar and she and Richardson split the best praise for *"The Heiress"* between them. Wrong as Clift thought Shelley's work was in *"A Place in the Sun,"* it remains one of her finest achievements. And, it was Lancaster, not Clift, who won the New York Film Critics Award and then went on to stalemate Clift for the Oscar they both sought for *"From Here to Eternity."*

To his stringent demands on himself and others was added a judgement of scripts so incredible it frequently caused his agent to scream at him in despair. Anyone wondering why Montgomery Clift made only 17 films in his entire career should know that in the closetful he rejected are nine of his era's finest: *"Sunset Boulevard"* (written for him), *"High Noon, "Shane," "On the Waterfront," "East of Eden," "Bus Stop," "Friendly Persuasion," "Cat on a Hot Tin Roof"* and *"The Hustler."*

At the time of *"Raintree County"* movie audiences put his atrophied manner and appearance down to the car crash he suffered midway through its making. But as LaGuardia notes: "booze, drugs, psychological conflict and time itself had taken away the eerie glow and glamour." So did Dr. Silverberg's theories of "aggressive fulfillment." Apparently the young, well-mannered and perfectly behaved Montomgery Clift needed to be replaced by a new creature who would throw off repression and restraints, and he threw them off with a vengeance.

At the end, there were few left to mourn, but those few were the faithful, who never lost hope that they could somehow help this person they loved to a permanent peace and fulfillment he was never to know. Elizabeth Taylor — who fell deeply in love with him on *"A Place in the Sun,"* would have married him, and remained steadfast right to the end, when she put up her own considerable salary as insurance bond for his co-starring appearance in *"Reflections in a Golden Eye,"* which he never liked to make. Mira Rostova, the Russian emigre he met at the Actors Studio, whom he made his acting coach and called "my artistic conscience." The tragic Libby Holman, who had buried two husbands as suicides, and a young son, and to whom Clift was deeply attached. Roddy McDowell, Nancy Walker, Myrna Loy. Several others, famous and non-famous. All of them knew both Montgomery Clifts: the tormented one and the other, who was uniquely gifted, brilliant, gregarious and full of fun, totally available and giving in friendships, excessively generous with material possessions.

Of the two biographies, Bosworth's is clearly the better on several counts. She is by far the better stylist and though both writers are working the same ground, jumpy and abrupt LaGuardia seems sometimes to be hacking at it with a hoe. Bosworth's narrative is more tasteful and skillfully meshed and she gives much fuller, crucial treatment to Clift's mother and reproduces several of his personal letters. Her book is free of major gaffes which, alas, cannot be said of LaGuardia's.

Matters of style and gaffes aside, the crucial difference lies in approach. LaGuardia sets his tone in Chapter One with phrases like "drugged drunkenness," "riveting horrors," "death wish," and "a life that dazzles, horrifies and puzzles." There follows a remorseless fascination with pathology and a numbing succession of sick incidents, told in so strident and often tasteless a tone that the reader ultimately feels assaulted, degraded, and depressed. Bosworth is content to note in her prologue that Clift actually died that terrible night of the accident in Elizabeth Taylor's arms,' though he lived 10 years longer. Thereafter she avoids portents of doom in order to stay in the present and build the full feel of the initial success as stark contrast to the succeeding tragedy.

So if one must choose, one would probably pick the Bosworth, but film buffs, and admirers of Montgomery Clift, will want both. Taken together they give an exhaustive, deeply-involving portrait of a doomed genius who bequeathed us, from the innermost parts of his talent and torment, a handful of matchless performances. It is enough. And, for the man a final word from Hamlet: "Rest, perturbed spirit." ☆

A TRIBUTE TO GROUCHO MARX

"A Tribute to Groucho Marx," the first in a series of salutes to past winners of honorary Academy Awards, was presented by the Academy of Motion Picture Arts and Sciences in the Academy's Samuel Goldwyn Theater (8949 Wilshire Blvd., Beverly Hills).

George Burns introduced the evening's program. A 90-minute screening of film clips from classic Marx Brothers' movies followed by a panel discussion featuring colleagues and associates of Groucho.

The tribute also included an exhibit in the lobbies of the Samuel Goldwyn Theater highlighting Groucho's career. He received an honorary Oscar statuette in 1974. The exhibit is being coordinated by Academy staff member Anthony Slide.

PARAMOUNT STUDIOS; ASTORIA, NEW YORK

— The former Paramount Studios in Astoria, N.Y., currently operating as a nonprofit "foundation" under government, film industry and labor auspices, has been designated a historic architectural and cultural landmark by the City of New York Landmark Commission.

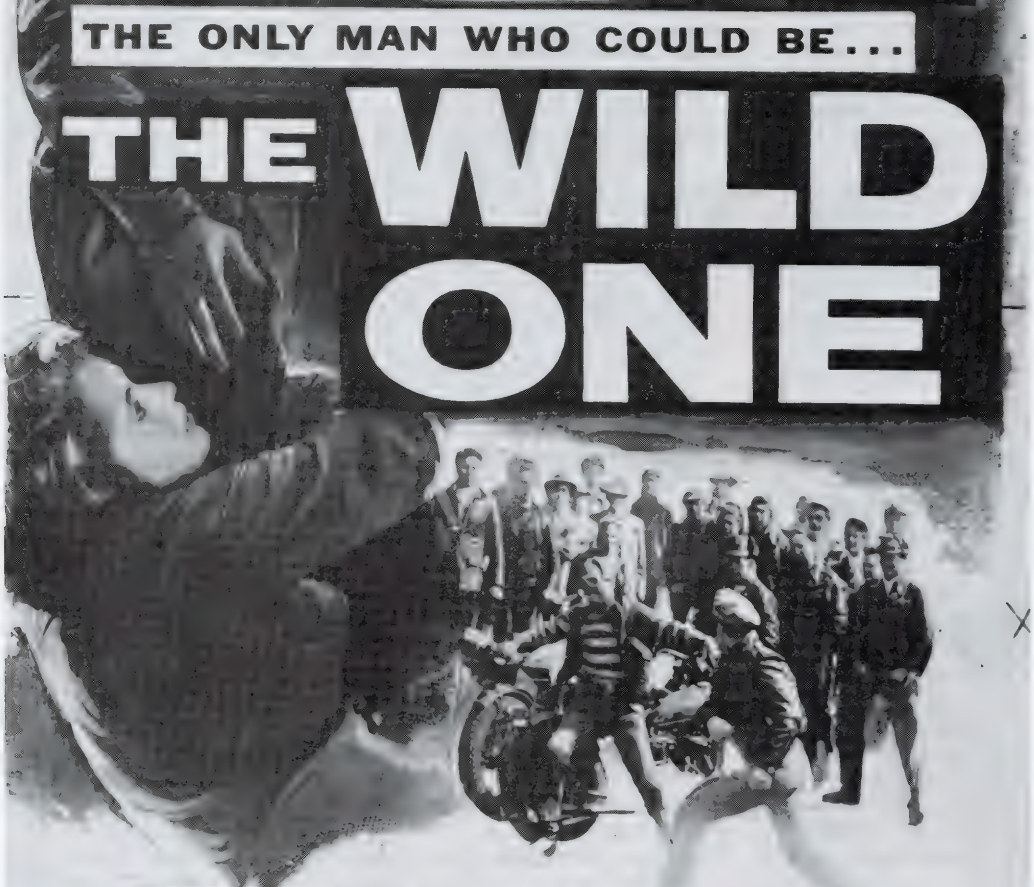
The main building of the Astoria lot becomes the first motion picture studio in the U.S. to gain landmark status, coinciding with what commission chairman Kent Barwick termed "the resurgence of the movie industry in this city, due in part to these facilities and also to New York's irreplaceable landmark heritage."

Lot was constructed in 1920 as eastern production headquarters for the Famous Players Lasky Corp., forerunner of Paramount Pictures.

MARLON BRANDO

THE ONLY MAN WHO COULD BE...

THE WILD ONE



with Mary Murphy · Robert Keith · Screen Play by JOHN PAXTON · Directed by LASLO BENEDEK

A COLUMBIA PICTURE · A STANLEY KRAMER Production

BRANDO

by M. George Haddad

He doesn't work too often, but when he makes a movie it garners "more publicity than a religious coming," says Marlon Brando with some contempt. He has made comparatively few films in this decade, yet each has been eagerly awaited, hotly debated and remembered long after its playdates. Even his failures are on a monumental scale, and the disastrous *Missouri Breaks* with Jack Nicholson was a classy, much ballyhooed flop, reportedly made as a tax shelter for several millionaires.

Brando doesn't like reviewing his career, or even commenting on fairly recent pictures. If he talks about his forthcoming efforts, *Superman* and the long, long-awaited *Appocalypse Now*, he does so only reluctantly, as if contractually bound. Regarding the brouhaha over his supposed $3.5 million salary for a few weeks' work in London for his role of Superman's father, he points to the "American Indians 'Roots' he will shortly commence for television, largely with the funds from that particular film.

"What is this concern over money?" he asks, sincerely puzzled. "Money is the be-all and end-all in our society, taking precedence over happiness, quality and justice. Money is no longer considered the root of all evil; it's just the root of all."

Brando becomes defensive about a number of topics, and some he won't even discuss:

His overweight. "I'm happy, what can I tell you? Most of my friends are excellent cooks, and I realize I'm not the same guy - either mentally or physically - that I was in *The Wild One.*"

His women. "I never discuss anyone who hasn't voluntarily put themselves into the public's eye. My privacy is constantly being invaded, but why should I do the same to those I care about?"

His upping the budget on *Appocalypse Now*, which may be the most expensive film ever made. "Lies and more lies."

His willingness to do a movie merely for the money. "Most people work at their jobs merely for the money - I assume there are other things they'd rather be doing with their time, if they were able. I'm not a celluloid prostitute, and I'd do a special role for a friend, for a cause or because it's a story worth telling. But, as I've said before, I'm not interested in movies *per se*, and I'm no snob about television. I think more important things should be done with TV, since it reaches such a mass audience. If anything, the frivolity should be on the movie screen, where people go if they want escapist entertainment, and television should get down to business with more serious matters."

Marlon Brando as Napoleon In "Desiree", 1954 – an interesting Studio shot.

Of his mini-series he volunteers nothing. "There's no point in going in to it until it takes shape, but I have great hopes for it. It's a pet project from way back when, and thanks to the success of *Roots*, it's now very viable." Will he star in it? He won't say.

The superstar seems very studious, somewhat perturbed when he speaks, as though he'd rather be accomplishing something, yet his occasional smiles reveal a childish quality. What does Marlon Brando do for fun?

A broad grin and a roll of the eyes heavenward. "What do I do for fun? Writers and gossips have been theorizing on that one for ages, as if it had any importance to begin with. I do ordinary things: walking on the beach, playing

" The Young Lions"–1958

" Mutiny On the Bounty" – 1962

" Julius Caesar"– 1953 with Greer Garson and Deborah Kerr.

" Streetcar Named Desire" – 1951. Vivien Leigh , Brando, Kim Hunter and Karl Malden. All won honors.

with my kids, reading, having conversations with interesting people who have something worth saying . . . I don't do anything movie or show business-related for fun. For me, that's work, and I'm usually in no hurry to, if I don't need to."

Superman, he says, "is a fun picture with a fun cast. I didn't get to work with most of the participants, but I like doing something that demonstrates that I have a sense of humor, of *lightness.* This talk and those books about prototypes and heavy acting bore me. I mean, it's flattering, but it's not where I'm at, and I wanted to make my image - which no actor can avoid having - a little less remote from the public."

Did he, then, not make *Superman* sheerly for monetary gain?

"I am not saying that." He is, of course, prouder of his work in *Appocalypse Now,* for his friend Francis Ford Coppola, and expresses amazement that "a movie on so vital a topic to all Americans took so long to finally get made. Because of delays, it wasn't the first Vietnam-related movie out (beaten by *Boys of Company C, Coming Home and Who'll Stop The Rain*), but nobody else made a move until Francis took the initiative. I think when it comes out, people will be very interested in what it has to say."

Brando's work on both films ended well over a year ago, and he hasn't moved to do another one, but claims he will be very busy for a long time to come, with the TV project. What did he do since completing his two new films?

"People ask that a lot," he shakes his head. "They say, 'What did you do while you took time out?' as if the rest of my life is taking time out. But the fact is, making *movies* is time out for me, because the rest, the nearly complete whole, is what's real for me. I'm not an actor, and haven't been for years. I'm a human being - hopefully a concerned and somewhat intelligent one - who occasionally acts." ☆

Glenda Farrell, Tom Neal and Ann Savage on the set of "Klondike Kate." Neal and Savage also co-starred in "Two-Man Submarine, "The Unwritten Law" and the absorbing 1945 'sleeper' "Detour."

Richard Davalos in a tender but possessive moment under the calming influence of Julie Harris in "East Of Eden."

Tallulah Bankhead and William Eythe in "A Royal Scandal," which was originally to star Tyrone Power.

Hollywood's Forgotten Rebel Heroes

by Kirk Crivello

Montgomery Clift, one of Hollywood's most charismatic and yet most underrated actor has finally begun to get the attention he deserved, as a result of a couple of highly touted biographies, Monty and Montgomery Clift.

But it was the appearance of John Garfield in 1938 that the rebel hero first came into being. Although such stars as Cagney, Bogart, Muni, and even Gable exhibited some qualities of the 'rebel' in certain 1930s films.

In **Four Daughters**, Garfield established the rebel hero character which was the basis for his entire career and which paved the way for the screen rebel type. It has evolved for the past four decades - from Garfield to Clift, Marlon Brando, James Dean, Paul Newman and Steve McQueen. Because of their personal magnetism their careers prospered.

The rebel heroes in this article are the actors that never gained lasting popularity but possessed qualities which enabled them to project these characterizations successfully. They were quite often rebels in their personal lives and their off-screen rebellion influenced the public's acceptance of them as rebel heroes.

Sterling Hayden was publicized as "beautiful blond Viking God," in Virginia and Bahama Passage with Madeleine Carroll in 1941. Much was written about his walking out on Little Miss Muffett with Virginia Dale and instead journeying to the West Indies to run cargo, then to join the Marine Corps.

On Valentine's Day 1942, Hayden secretly married his co-star Madeleine Carroll. World War II parted them shortly thereafter and they officially divorced soon after it was over. Now 62, barrel-chested and grey bearded - he's developed into a dependable charactor actor, most notably, the Oscar-winning **The Godfather.** Hayden now resides on a covered barge on the Seine in Paris.

There was a sense of excitement in **Tom Neal**, but perhaps his rugged appeal was in a kind of simple conceit. Part of the paradox of Neal is that he enjoyed much less success than other rebel heroes due in part to his erratic behavior. In 1938, MGM groomed him as "another" Clark Gable and by 1945, *First Yank Into Tokyo* and the low budget *Detour* brought Neal to the apex of his career. An ex-amateur boxer and all-around athlete, the fighter was a character much like Neal himself. His new fame had unsettled him and his stormy marriage to starlet Vicky Lane failed. What was left of Neal's career collapsed due to the notoriety surrounding the Barbara Payton, Franchot Tone, Neal fight-out scandal of the early 1950s. Moving to Palm Springs, he went into the landscaping business but troubles continued to haunt him. Neal was convicted of murdering his wife and spent the next seven years at the California Institution for Men at Chino. He died of natural causes at 58, eight months after being released in 1972.

The public didn't buy Goldwyn's claim that Farley Granger and Cathy O'Donnell would be the new Gaynor-Farrell. Above in MGM's "Side Street."

By his 27th birthday, in 1945, **William Eythe** had crossed the line from obscurity into stardom. As a teenager in Pittsburg, he saw "Winterset" with Burgess Meredith and Margo. He went backstage to ask advice about becoming an actor. They suggested the School of Drama at Carnegie Tech (1937). On Broadway, he made his debut in *"The King's Maid,"* ironically starring Margo. It was *"The Moon Is Down"* that took him to 20th-Century-Fox in the Tyrone Power mold. Top roles as Jennifer Jones' friend in *"The Song Of Bernadette,* Anne Baxter's farm boy GI in *"The Eve Of St. Mark,"* Linda Darnell's beau in *"Centennial Summer;;* also replacing Power as Talluhah Bankhead's dashing swain in *"A Royal Scandal."* It's been said Eythe was his own worst enemy. Self-centered and out spoken, he refused to play studio politics. Darryl F. Zanuck objected to his close friendship with actor Lon McCallister, which resulted in his

Richard Hylton had all the qualities necessary for rebel hero stardom. His last film was "The Secret of Convict Lake" with Glen Ford and Gene Tierney.

The critics hailed and the public reacted to the chemistry between Lawrence Tierney and Anne Jeffreys in "Dillinger."

Madeleine Carroll was awed by newcomer Sterling Hayden's anti-hero attitudes. Here on Nassau filing of "Bahama Passage" and a visit by the Duchess of Windsor.

John Dall started at the top opposite Bette Davis in "The Corn Is Green." Dall was Oscar-nominated.

return to Broadway. Despondent, he became a heavy drinker and by 1957 burned himself out.

Farley Granger started out with the all-American home-town boy image that Samuel Goldwyn so carefully engineered. Legend has it he was picked from North Hollywood High into Lewis Milestone's *"The North Star"* as the acting find of 1943. After a series of varied roles, Granger received unanimous reviews for *"They Live By Night"* opposite Cathy O'Donnell as the mixed-up youth. He continued struggling with this new persona through *"I Want You," "Enchantment," "Our Very Own"* and *"Edge Of Doom.* He lost *"Sunset Boulevard* and *"A Place In The Sun,"* blaming Goldwyn for refusing the loan-outs. Thereafter Goldwyn put him on suspension for refusing to PA with *"Hans Christian Anderson"* and Granger bought out his contract which still had two years to go and fled to movie making in Europe. In the early 1950s, he had a much publicized romance with Shelley Winters, which mellowed into a lasting friendship. They recently toured on stage in "Kennedy's Children." On TV, his performance as Morris Townsend in *"The Heiress"* opposite Julie Harris was compared to Clift. He's now back in Hollywood.

John Dall made a name for himself in New York before being chosen for *"The Corn Is Green"* as Morgan Evans, the young Welsh coal miner who wins an Oxford scholarship under Bette Davis' tutelage. He received a 1945 Supporting Actor Oscar nomination. Warner Brothers, as was often the case under the old studio system misused Dall's talents by inferior loan-outs for *"Something In The Wind"* and *"Another Part Of The Forest."* In Hitchcock's *"Rope,"* Dall and Farley Granger were the two murderers, who decide to commit the perfect homicide. His *"Gun Crazy"* with Peggy Cummins had *"Bonnie and Clyde"* overtones and was the first film hit with cold-blooded killers as the hero and heroine. In 1971, John Dall died in a modest West Hollywood bungalow at 50. During the last months of his life, he had been waging an unsuccessful battle with alcohol and other problems.

Brooklyn-born **Lawrence Tierney's** rough edges helped establish an admirably realistic *"Dillinger"* (1945) - it was to be the peak of his movie career and guaranteed Tierney's post as Hollywood resident bad guy. RKO then used him indiscriminately in a series of routine melodramas, expect perhaps *"Born To Kill"* co-starring Claire Trevor. His efforts to escape typecasting as a gangster was difficult. Tierney's career deteriorated when RKO switched attention to Robert Mitchum. Then his tough guy image managed to involve him with several scrapes with the law over the years. Most recently he had a change of pace assignment as an FBI agent in *"Abduction."*

Richard Davalos, an Elia Kazan discovery, exuded a good deal of charm as James Dean's brother Aron in the prestigious, *"East Of Eden."* While awaiting word on his *"Eden"* test, he ushered at NY's Trans-Lux Theatre. By strange coincidence, Jo Van Fleet, who would play his mother in *"Eden"* was his acting coach. Davalos should have played the role that went to Tab Hunter in *"Battle Cry"* and dissatisfied over minor roles in *"The Sea Chase"* and *"I Died A Thousand Times,"* he terminated his contract. Seeking some way to expand his acting skills, Davalos returned to Broadway, to co-star with Van Heflin and Eileen Heckart in *"A View From The Bridge."* For his showy performance as the smuggled alien he won both critical and audience attention. Since then, the actor once considered most likely to be another Spencer Tracy, has appeared on numerous TV shows. His 20-year-old daughter Alissa Davalos is fast becoming one of TV's most promising young dramatic actresses.

Richard Hylton was an eccentric actor who always seemed to be fighting for something, usually against tremendous odds. He made his strongest impression as Mel Ferrer's son facing up to his discovery of his black background in *"Lost Boundaries"* also in *"The Secret Of Convict Lake"* (1951) as the psychotic youth haunted by fear of madness who attacks Barbara Bates. Then Hylton abandoned Hollywood and became a recluse with his last years incredibly lonely and tortured. In 1962, he was found mysteriously dead in San Francisco at only 41.

These are just a few of the movie rebels who fought their own battle against Hollywood - for some, like Hayden, Granger and Davalos would survive. Tierney and Neal would find their movie roles become a cruel reality. Alcoholism, and early deaths lay ahead for Eythe, Dall and Hylton.

The future of the rebel hero as we have known him is unpredictable since our new stars are mostly non-conventional types. But there will always be one who will fight his way to the top. ☆

Exclusive

INTERVIEW

The glamorous LANA

by Robert Kendall

Lana Turner is a name synonomous with the Hollywood glamour saga! Few film stars in the Hollywood firmament ever conjured up so many dizzying daydreams of skyrocketing to stardom as Lana. The oft-told story of the beautiful young girl in a sweater, sipping a soda in a Hollywood drugstore who captured the eye of a talent scout and catapulted to stardom spins off like a movie plot. And, it provides one of filmdom's most fascinating and enduring legends.

An opportunity to interview Lana Turner these days is a rarity. The famous blonde glamour girl is kept busy with her own personal and professional life and doesn't often grant interviews.

Therefore, I was delighted when Lana agreed to answer a few questions the other day regarding her career, philosophy and lifestyle.

Lana looks radiant and her blue eyes sparkle when she discusses her new stage show in which she'll be appearing in Dallas shortly.

"We'll be doing, 'Bell, Book & Candle'," Lana enthused, "It's a fascinating show and I enjoy performing in this kind of play."

Reminiscing a moment, I asked Lana Turner, "Have you ever stopped to think of what your life would be like today if your mother had not decided to come to Hollywood when you were a young girl?"

"Naturally," Lana smiled, "It's only natural to wonder what one might be doing with their life if they had taken another turn at an important crossroad." Lana hesitated a moment, and continued, "I do feel that if I had chosen another career, it might have been in the field of clothes designing."

And, then I asked Lana quite frankly, "Is the bubbling, irrespressible sense of humor that you display in your movie roles part of your everyday personality?"

Lana nodded and smiled, replying simply, "Yes!"

Then, she explained, "I enjoy being around people who are happy and can laugh and people who don't carry their problems on their sleeve."

Next, I asked her one question that I wanted to know the answer to very much. "The determination, drive and

BITTERSWEET LOVE, brought Lana back to the screen in a compelling drama. Robert Alda and Celeste Holm also starred, and Lana never looked more beautiful.

LANA TURNER in one of the most challenging roles of her career in Universal's Technicolor film, "Madame X".

courage that has distinguished your personal life giving you go-power to overcome obstacles that would demolish others demonstrates a resilience few human beings possess. What philosophy of life has guided you through such difficulty and made it possible for you to soar to new heights?"

Lana reflected. She was thinking seriously about what I had said to her. And, then she stated her answer. *"Total* belief in fate and God!"

"Your hair, face and figure have put you in the forefront of the all-time Hollywood glamour stars. Do you have any suggestions about glamour or beauty that you could pass along to our readers?"

"Cleanliness and discipline," Lana replied.

People close to Lana readily agree that she is extremely well disciplined when it comes to matters of exercise, diet and with her professional outlook.

"Do you enjoy travel?"

"Yes," she replied.

"What are your favorite places throughout the world that you enjoy visiting?"

"Mexico, Italy, France, South America. . .*anywhere* where the sun shines!"

"When it comes to decorating your home, do you have certain colors that you select?"

"Yes," Lana nodded. "I prefer bright colors. Oranges, yellows and greens against a white background. In other words, happy colors."

"What film role did you find the *most* challenging?"

Thoughtfully, Lana replied, "All of my film roles had a challenge of some kind or other. But the two most challenging were "Ziegfeld Girl" when I feel I did my first real acting job and the other film role was in "Madame X".

"What kind of music do you enjoy most?"

"Soft instrumentals and Latin Rhythms."

"Do you enjoy watching television and if so what show are your favorites?"

"Yes, I enjoy watching television. I look at different shows for what they have to offer."

"And now, Lana, we'd like to let you have your say. Anything you'd care to comment on, we'd enjoy knowing about."

"Alright," she readily agreed, "one of the reasons I hestitate doing interviews is because the same questions are usually asked. And the other reason is because I don't enjoy being misquoted."

"We promise to quote you word-for-word," I assured Lana Turner, "And after your stage show in Dallas -- "Bell, Book & Candle" -- what are your plans?"

"Maybe I'll take a cruise somewhere to catch the sunshine," Lana smiled, "we've had a lot of rain lately in Los Angeles."

And, then she confided, "I'm happier now than I've ever been in my entire life." ☆

Ed note: The May issue of Hollywood Studio Magazine featured Lana Turner in her many movie roles. We are happy to present this exclusive interview by Robert Kendall in this issue.

Oscar Ceremonies—Kathryn Grayson, James Garner and Lana Turner.

Mae West has the last laugh

by Tom Fulbright

One photo is worth a thousand words is an old saying. I think these pictures from one of my old scrapbooks, prove it. Looking at them now and then seeing the beautiful recent shots Robert Kendall used for his interview in the March issue of Hollywood Studio, I think Mae West could very well be called the eighth wonder of the world. She had defied the years.

I first met Miss West personally in a very dim-lit Greenwich Village hang out for chorus boys and girls with curious tourists always present. The place was the long forgotten 'Rainbow Gardens'. Miss West had been called at her own request. She was looking for people for a new show she had written and was getting ready to cast it as she was also the producer.

The Sin-Sational one and only Mae West.

The kids present had all been told what it was about and by the time Miss West arrived, escorted by Jim Timoney her manager, the place was jumping. Each one there dreamed that they were just about to be discovered and had some inkling of what she might be looking for. Words about her play had leaked out and those kids really turned it on. Most were between shows or else trying to break into show business. I was lucky. I had a job with the adorable Lenore Ulric in a David Belasco production. Surely it was not much more than a spear carrying part, but my close friend, Jean Malin had taken me under his wing and gotten me into the show, I also had a bit of experience behind me. I had missed very few days being out of work after 'Sunny' closed. So, I was not one of the excited ones looking for a job but I was looking forward to being in the same room with Mae West. She did not stay long and before she left she borrowed an order book from the waiter and personally wrote passes for everyone present, telling them to see her show the following night and then stay for a regular try-out. Believe me that is power when a star can write out "Admit 1" and have over fifty people admitted to her play. The play she was to produce was 'The Drag'.

1- Mae West appeared in 'The Gypsy' - circa, 1912 - Actor is William Sellery. This bit is from Act I. **2-** Mae being greeted by her Mother and her sister Beverly when they released her from the pokey. **3-** On her way to another trial much later. This time for a play she had written and produced but did not appear in herself. It was the famous 'The Pleasure Man'. (Her Babe Gordan would be just right for today. Mae was so far ahead of any time and I am glad to see that she still is.-T.F.) **4-** Surrounded by cast members at the trial of 'Sex'. Each member of the big cast was fined $100, which Mae paid out of her own pocket. **5-** With a good friend who also knew a lot about jails, Texas Guinan. Tex simply had to get in on the act.

Sometime later New Yorkers were avidly reading the headlines, Mae West was in jail. Her play 'Sex' had been closed and the entire cast was toted off to the Tombs. Not only the cast but Mr. Timoney as well. They had backed the Black Wagon up to the stage door and away they went. After eleven months 'the powers' had finally decided that

'Sex' was immoral. Two other shows were closed the same night. Helen Menken who had made a name for herself in the stage production of, 'Seventh Heaven', and her leading man, Basil Rathbone, also got a ride in the Wagon. Mae was spotlighted in the New York Press. The same press that had refused to accept an ad for her show. Well 'Sex' was there now, to stay.

Mae got ten days and was fined $500. Mr. Timoney drew the same sentence, the cast was fined $100. each and Miss West paid their fines out of her own pocket. She actually served only nine days with one off for good behavior. The stories told about her short trip to Welfare Island, that is if they are to be believed, were good. She upset the entire Prison. They loved her.

Mae sings "Happy Birthday Twenty One" among the musclemen in her newest film "Sextette!"

Mae West has a heart of gold as far as old performers are concerned. I heard the story of how wonderful she was to an old friend, Eva Tanguay, the original 'I Don't Care' girl. When Miss Tanguay was ill and really in a bad state, Mae West took over and even bought a small house for the great old star. She paid all her expenses through a long illness. My personal thoughts are that she loves the older stars as much as we collectors do. Look at the cast of her films. Owen Moore in 'She Done Him Wrong', in other films, Helen Jerome Eddy, Conway Tearle and many other such stars. Mae gave them a hand.

What more can be said? ☆

Ed note - Mr. Fulbright, originator of the Rosemary Remembrance Award' has kindly contributed this rare bit of nostalgia. The old photos are priceless.

1- Mae in court after her play 'Sex' had been closed down for being immoral. Interesting to note that 'Sex' had already had an eleven month run to standing room only. **2-** Off to the Women's Prison on Welfare Island. Prison was not enough, they also fined her $500. **3-** As she appeared in the second act of 'Sex'. Sadie Thompson was a dud compared to 'Sex'. **3-** In those days New York papers would not carry an ad with the word 'Sex', so Mae plastered Manhattan Island with Circus style 'Window Cards'. This is the photo which appeared on them. (Wow, would I love to own one today. However, back in those 'roaring twenties', who could think so far ahead.-T.K.) **4-** A publicity stunt, but this is the same 'Black Maria' in which she took her ride to fame. Actually she only served 9 out of the ten days she was given. One day off for good behavior. When she was booked she was told to 'strip' Mae quipped, "What? I thought this was a respectable place."

/ *Continued*

1- Mae's sister Beverly West, was also a Star. She did not reach the same height's but she was a talented dramatic actress. You see her here as leading Lady in 'Seven Chances' starring Frank Craven, which played at the Geo. M. Cohan Theatre in 1912. Most will recall Mr. Craven's screen career when 'talkies' came in. Beverly West is the one close to Mr. Craven and behind her, Helen MacKeller, Anne Meredith, Carroll McComas, Lillian Spencer, Elily Callaway and Florence Deshon. **2-** Miss West was not the only star to be rounded up and stuck in the tombs, Sherlock Holmes himself got it the same night.(Basil Rathbone) and his co-star Helen Menken. They were starring in 'The Captive' a very sensitive study of sexual deviation. It was a two-star play. The third member of the cast was a bunch of Violets which appeared on occasion. **3-** Beverly West in another shot with Frank Craven. **4-** Wherever Mae appeared in the 30's you would find a crowd. Here she is with James Timoney. They are between two husky body guards. **5-** As a cartoonist envisioned Mae in her Prison garb. The old gal behind bars is probably shouting a line from Mae's play 'Sex'. "The only difference between you and me is, you just give away, what I sell."

The year was 1912 — famous photos from the Tom Fulbright Collection of Mae's famous trial after her play "Sex" was closed down for being immoral. Today, "Sextette" is a sensational film that could never have been made back in 1912.

A Walk into Yesterday

by John Stewart

WAS CLARK GABLE THE FIRST ACTOR TO PLAY FLETCHER CHRISTIAN?
No, Errol Flynn played this role in 1933 in an Australian film, "In the Wake of the Bounty."

Mrs. Fletcher Martin
New Jersey

WHAT WAS ALICE FAYE'S FIRST TEAMING WITH DON AMECHE AND TYRONE POWER?
"In Old Chicago" 1938. The role of Belle Fawcett had been intended for Jean Harlow.

Teresa De La Cruz
Albuquerque, New Mexico

DID MARLENE DIETRICH'S DAUGHTER EVER MAKE A FILM WITH HER MOTHER?
Maria Sieber portrayed her mother as a child in "The Scarlet Empress" 1934.

Hans Wachter
Pittsburgh, PA

WHAT IS THE WEREWOLD JINGLE USED IN THE FILMS?
"Even a man who is pure in heart,
And says his prayers by night,
May become a wolf when the wolf-bane blooms
And the autumn moon is bright."

Elmer Putter
San Rafael, Calif.

WHAT WAS THE EARLIEST WESTERN OF RECORD?
Probably the 1898 "Cripple Creek Barroom" for Edison, but the first with a plot was Edison's "The Great Train Robbery" 1903.

Dirk Clark
Seattle, Washington

IN HOW MANY PICTURES DID BORIS KARLOFF PLAY MR. WONG AND WHAT WAS WONG'S FULL NAME?
He appeared in five films portraying James Lee Wong.

James Newberry
Ogden, Utah

DID LIONEL BARRYMORE EVER PLAY A DETECTIVE?
He played detective to his brother John's "Arsene Lupin" in 1932.

Pamela Franklin
Hollywood, Calif.

WAS MADAME FROCHARD IN "ORPHANS OF THE STORM" PLAYED BY LUCILLE LA VERNE?
Yes. And Miss LaVerne was used by Disney as model and voice for the witch in "Snow White and the Seven Dwarfs," Looking very much as she did in "Orphans."

Continued on Page 40

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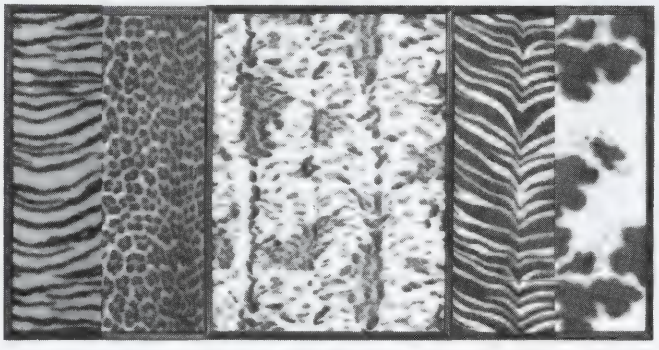

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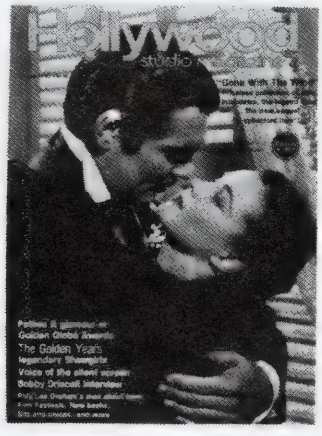

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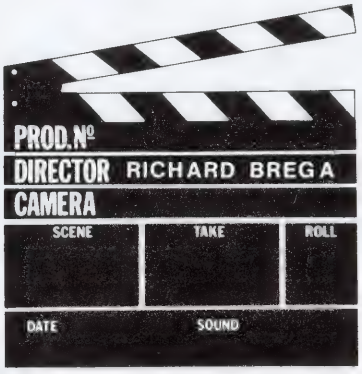

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THE WORLD'S MOST FAMOUS BLOOPER — While doing a sketch with some dancers, TV Host Garry Moore danced along with them, by throwing his leg out in time with the music. Since he wasn't wearing any pants, every time his leg went out, so did something else. Poor 'ol Garry! B/W-Quality is only fair with picture and sound on this film.
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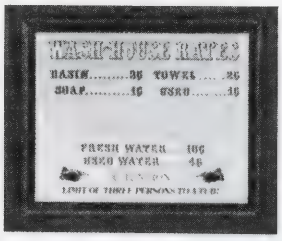

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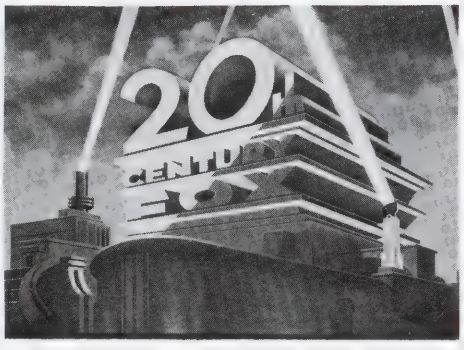

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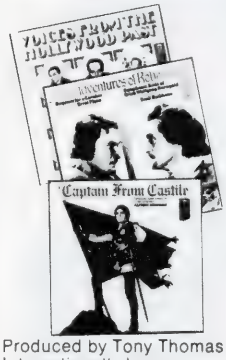

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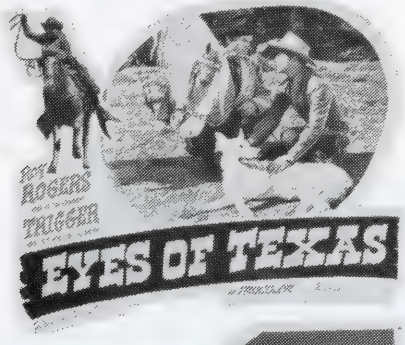

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Cauliflower Alley Club keeps Hollywood Memories Alive

by William Hare

Situated on El Centro Avenue just one half block south of Hollywood Boulevard, the 6,200 seat stadium nestled beneath the pepper trees stood as one of the celebrated landmarks of the movie capitol from the roaring twenties until 1959, when it closed its celebrated doors for the last time.

Hollywood Legion Stadium was a glittering tinsel town landmark in the same tradition as the fabled corner of Hollywood and Vine and the Brown Derby, both of which were due west of the famous arena by little better than a block, and Grauman's Chinese Theatre with its foot and hand prints of the stars, located farther down the Boulevard.

On any given boxing or wrestling night at Hollywood Legion, aficianados were likely to spot famous celluloid luminaries like Lupe Velez, Mae West, Al Jolson or George Raft.

In the almost two decades that have passed since the curtain was rung down on the stadium's final show and the building altered to become Hollywood Legion Lanes, the bowling alley that now occupies the premises, a number of headliners who appeared on boxing and wrestling cards there have secured niches of their own in filmdom, demonstrating the succinct accuracy of the adage, "Old boxers and wrestlers never die, they go to Hollywood."

Mike Mazurki falls under the heading of twin achiever, a wrestler of great distinction who challenged Ed "Strangler" Lewis for the latter's world heavyweight championship in the Hollywood arena and has since carved out a notable acting niche as "The Man of a Thousand Roles," a performer whose versatility has extended from comedy to screen villainry with numerous stops in between.

Ten years ago Mazurki, then maitre d' at the restaurant in the MacArthur Park Elks Building, and prominent businessman Marshall Wright, entertained a dual vision to pay homage to boxers and wrestlers of past and present while preserving the memory of Hollywood Legion Stadium and the tradition that surrounds it.

Out of that vision the Cauliflower Alley Club was born and its momentum has been accelerating by leaps and bounds since its 1968 inception through the untiring efforts of the Wright-Mazurki tandem, serving as Executive Director and President of the organization respectively.

Wright, silver-haired and distinguished, manifests consummate executive skill in his post. He operates a development corporation concentrated along the Baja California peninsula and just recently founded a new organization, the Hollywood Appreciation Society, with Cauliflower Alley Club member Sandy Reiss, the objectives of which are to honor greats from Hollywood's yesteryear and aid in enhancing the industry's current development. The latter group operates in concert with the Cauliflower Alley Club.

An intrinsic part of the Cauliflower Alley's operations is its Boxers and Wrestlers Hall of Fame. At the club's meeting site, the banquet room at Hollywood Legion Lanes, where it convenes each Wednesday at noon, one encounters a veritable who's who from both mat sports, many of whose pictures adorn the walls as members of the Hall of Fame.

Mazurki Honored

As part of an activity-laden summer of '78 schedule, Mike Mazurki was honored by both the Hollywood Appreciation Society and Cauliflower Alley Club for contributions in the motion picture and wrestling fields.

Mazurki, to be seen currently in "The Magic of Lassie," in which he plays a professional wrestler managed by Mickey Rooney, was honored by the Hollywood Appreciation Society at Burbank's Castaways Restaurant along with Ann Robinson, the vivacious star of George Pal's science fiction film classic "War of the Worlds" based on the H.G. Wells novel of the same name,

Golden Honorees -- Mike Mazurki and Ann Robinson were awarded "Golden Mask" plaques at a recent award banquet at Castaways Restaurant in Burbank sponsored by the Hollywood Appreciation Society in conjunction with the Cauliflower Alley Club. Mazurki was accorded a second honor later in the evening by being inducted into the Cauliflower Alley Club's "Hall of Fame" for wrestlers.

Louis Saluted -- Boxing's lengendary "Brown Bomber," former world's heavyweight champion Joe Louis, is surrounded by Cauliflower Alley Club well wishers when club members traveled recently to Las Vegas to pay tribute to the popular ex-champ.

who reminded Mazurki from the podium of the time that they played lovers in a television melodrama several years earlier.

Upon receiving his Hollywood Appreciation Award, Mazurki along with audience members was surprised by master of ceremonies Wright as he was inducted into the Cauliflower Alley's Hall of Fame for his exploits on the wrestling mat, at which time a painting was unveiled of Mazurki as he looked in his ring prime.

"It is our conviction that Mike Mazurki, had it not been for the time spent pursuant to his movie career, would have become world's heavyweight wrestling champion," Wright asserted.

Wright's point is amplified by gleaning Mazurki's ring record, which includes as his opponents such world champions as Jim Londos, Lou Thesz, Gus Sonnenberg, Jim Browning, Don Leo George, "Wild Bill" Longson, Dean Detton and Vincent Lopez, along with the earlier mentioned "Strangler" Lewis.

Shortly before Mazurki's Hall of Fame inclusion Cauliflower Alley Club invaded Las Vegas' Hacienda Hotel, where it inducted into its Hall of Fame the legendary "Brown Bomber" of boxing, former world's heavyweight champion Joe Louis, who defended his title a record twenty-seven times. Assisting in the festivities was Lou Nova, noted film character actor and night club performer, who recently moved from Los Angeles to the Nevada entertainment spa. Nova challenged Louis for his title in New York City in 1941.

Hollywood Tradition

A visit to a Cauliflower Alley Club meeting is tantamount to a trip through Central Casting.

In addition to Mazurki, among club regulars who performed before Hollywood's klieg lights as well as the wrestling mat are Count Bill Varga, Maria Bernardi and Tiger Joe Marsh. Varga, who won the world's junior heavyweight wrestling championship in the Hollywood Legion Stadium ring in 1948 over "Dangerous" Danny McShain, is actively involved with his son in Nevada mining. Bernardi, formerly world's women's lightweight champion, functions as both the club's Secretary and Sergeant-at-Arms, and recently appeared with Sylvia Sidney in the highly-acclaimed film "I Never Promised You A Rose Garden." Marsh currently appears in the Walt Disney Production "The Cat From Outer Space."

Regular members who achieved distinction as both boxers and actors are Noble "Kid" Chissell, an ex-Cincinnati scrapper and veteran character actor who serves as master of ceremonies at club meetings; Vince Barbi, former Italian middleweight champion, and, from the club's San Diego chapter, former world's light-heavyweight champion Archie Moore, who appeared recently with Charles Bronson in "Breakheart Pass" and is heavily involved in youth club activities.

Another major area of film contribution, stunt work, is amply represented in the Cauliflower Alley ranks by former boxers turned stuntmen Tip McClure, Harvey Perry and Abie Bain.

Two other active Cauliflower Alley members who secured world boxing titles are Jimmy McLarnin and Mushy Callahan. McLarnin, who won the world's welterweight crown from Young Corbett III in Los Angeles in 1933, headlined Legion Stadium cards in 1926 and 1927. His historic three bout series' with Barney Ross and Billy Petrolle along with two thrilling battles against Tony Canzoneri rank among boxing's finest moments. Callahan, who won the world junior welterweight diadem from Pinkey Mitchell in Vernon, California in 1926, was a Hollywood Legion Stadium headlining regular between 1924 and 1929. Following his retirement as an active fighter Callahan continued to apply knowledge from his craft as a local boxing referee and at Warner Brothers, where he served for thirty-five years as technical advisor on numerous boxing films and trained such stars as Errol Flynn, Pat O'Brien, Wayne Morris, Jack Carson, Barton MacLane and Arthur Kennedy.

Branching Out

During its first decade of existence the Cauliflower Alley Club has not only maintained an active and productive Los Angeles chapter. As its ranks have expanded the organization has blossomed on both the national and international levels.

Mexico City, long a lucrative supplier of top boxing talent, boasts an active chapter that includes former world champions Jose Becerra, Raton Macias

Continued on Page 39

Council Resolution Recipients -- The Cauliflower Alley Club was recipient of a Los Angeles City Council Resolution on December 12, 1973 by Councilman John Ferraro at City Hall. The group was singled out for its charity work in local youth programs in cooperation with the Los Angeles Police Department. Standing left to right are Dave Goodwin of the Los Angeles Police Department, Mike Mazurki, the late Suey Welch, the late George Parnassus, Tiger Joe Marsh, Sergeant John Zorn of the LAPD, Gorrila Jones, Councilman John Ferraro, Billy Varga, Frankie Garcia, Al Baffert, Lou Nova, George Jenkins and Marshall Wright. Kneeling are Spike Hennesy and Noble "Kid" Chissell.

Two Champs -- Former world junior welterweight champion and Cauliflower Alley Club officer Mushy Callahan checks out the fistic prowess of a champion from the entertainment world, crooner and actor Rudy Vallee.

LEE GRAHAM . . . MAN ABOUT TOWN

Our Man About Town with Peggy Lee at party in her home to launch Scandals. She became ill shortly after this photo was taken and was unable to open at the new club. (Photo by Yani Begakis).

Rita Moreno turns 'em on at Scandals, Hollywood's first important club in 35 years.

Britishers at the Greek - Hermione Baddeley congratulates songstress supreme, Cleo Laine, backstage at the Greek Theatre following the latter's opening.

The saga of **Scandals!**

Hollywood's first important night club in thirty-five years got off to a great launching when **Peggy Lee** threw open the doors of her tasteful Beverly Hills mansion for a party celebrating her appearance as a star of the first show there. Peggy looked sensational as she floated about in white and introduced Leonard Grant, president and entertainment director of Scandals, and his staff.

Then, only days before she was to open, Peggy was hospitalized with a viral infection. Della Reese took over for Peggy at the last minute and was superb. But there were other opening problems. The sound system which Bobby Sherman had organized so carefully was offering a feedback. The air conditioning wasn't work and, for that matter, neither was the men's room which forced the more resourceful gentlemen to use Della Reese's beautifully appointed "star" dressing room.

First nighters checking out the room for possible future engagements: Shirley Bassey, Hermione Baddeley (she's working on a cabaret act similar to the one she did so successfully in England), Nancy Walker, "Love Boat's" Gavin MacLeod, and George Maharis, who is an investor in Scandals.

Happily all problems for the showroom/restaurant/disco had been worked out for the smooth opening of **Rita Moreno.** Rita proved, in what was advertised as her night club debut, that she is among the best.

Actually Rita made her night club debut in 1936 as a dancing partner for Paco Cansino after her family brought her from her birth place, Humacao, Puerto Rico to New York. She was five at the time and her name was Rosita Dolores Alverio. She did her first Broadway show at 13, was a member of MGM's starlet stable at 17 and did a string of forgotten movies in which she was required "to flare my nostrils, gnash my teeth and look spirited."

After years as a little injun, she graduated to half-breeds. She remembers, "The scripts always said 'Enter Conchita,' and the scene began." Even her Oscar-winning role in "West Side Story" only implanted her more firmly as "the Latin girl." Not until she was Googie Gomez in "The Ritz" did the world learn that Rita is from the funny side of the street. That comedy talent is demonstrated throughout her act, especially when she does "Peel Me A Grape."

We visited Rita in her dressing room following the show. Eva Gabor and her bouffant blond hair were there. So was Linda Hopkins who had worked at Scandals a few days earlier. And Bernadette Peters who, when I asked if she would be appearing there, smiled, "Maybe."

Rita told me she is thinking of putting Googie Gomez in her act. Wonderful! She was with her husband, New York physician Dr. Leon Gordon, and their daughter, Fernanda. Rita laughed, "Here we are, a Puerto Rican kid from the West Side and a Jewish kid from the Bronx watching our first tomato ripen."

A radiant **Ruth Buzzi** showed me her engagement ring which was given to her at the Dallas Airport by Texas actor Kent Perkins. The couple, who met in a bowling alley, will be wed around the holidays. Ruth and Kent gave me that good news at a cocktailery honoring the **Hudson Brothers** at Scandals. The Hudsons arrived late after taping the Johnny Carson Show. And, of all things, they made their entrance on a rick shaw. They had just returned from London where taping of their new comedy series, "Bonkers!" had been in progress six months. The show is airing on CBS.

Karen Valentine and composer Gary Verna were observing their eighth anniversary -- eighth month, that is.

Ruth Buzzi and her fiance and Karen with her bridegroom joined me in a trek from Scandals to nearby Mann's Chinese for the sneak preview of the girls' new film, "North Avenue Irregulars." Ruth and Karen met their co-star, **Patsy Kelley**, at the theatre. They're all good in the Disney comedy, but it's peppy Patsy, up to her old scene-stealing tricks, who walks away with the picture.

The twelfth season of the Mark Taper Forum got off to a fine start with the world premiere of **"Zoot Suit."** Interestingly, the site of the Music Center where "Zoot Suit" had been playing, was once the heart of the great Chicano "barrio" and scene of some of the actual Zoot Suit Riots in the early forties.

Following the opening, we joined the company and crew at the Variety Arts Center where, in keeping with the play's era, guests danced to music of the forties.

Especially appropriate was the presence of **Cesar Chavez** who had dedicated his life to lifting his fellow Mexican-American migrant workers out of their peonage. Others included Eddie Albert and his Mexican wife, Margo; Marge Champion and Boris Sagal, Nancy Walker and David Craig, Nancy and John Ritter and Anne Francis with Liam Sullivan.

Striding on stage with her dark hair frizzed out the sultry songstress soared with "I Got the Music In Me." Cheering first nighters agreed and gave her two standing ovations. That's the kind of reception **Cleo Laine** received at the Greek Theatre. Now, when you stop to consider that Cleo is hardly a household word, never had a movie or Broadway show and doesn't have a hit record, that's surprising. But when you watch the showmanship of this woman as she jumps from a husky low register through three octaves, higher than most operatic sopranos, it's easy to understand how she turns audiences on.

Cleo, whose real name is Clemintina Diana Campbell, admits, "I do things in a concert most 'serious' singers wouldn't dream of -- it's really a matter of using the two voices."

Cleo and her musician husband, John Dankworth were on a ten week U.S./Canada tour which coincided with the release of her first album in a year and a half, "Gonna Get Through." She sure got through to packed houses at the Greek. ☆

Scene-stealing Patsy Kelly with Cloris Leachman, Karen Valentine and Barbara Harris in a shot from Disney's big one for '78, "North Avenue Irregulars."

The Gene Raymonds and Lloyd Nolans on a rare night out on the town.

Nancy Walker and husband, Davis Craig, with Marge Champion, show their appreciation at Mark Taper Forum opening of "Zoot Suit."

James Whitmore runs gamut from Yale Law School to Hollywood

—1954 Interview
By Zelda Cini

It seems only logical that film actor James Whitmore, who looks like the All-American boy grown up, should live in an Early American house on Latimer Road in Santa Monica, California with an All-American family—a non-professional wife (but a former publicist) named Nancy, and three stair-step boys: Jimmy Jr., age 5, who was Roy Rogers this afternoon; Steve, age 3, who was similarly attired but less enthusiastic about the role; and Dan, age 19 months, a very diminutive version of cowboy preoccupied with a cookie.

The Whitmores also have two dogs, a benign shepherd and a blonde cocker spaniel with, as Jim put it "absolutely no loyalty . . . wanders away for days at a time and then comes home as though all were forgiven."

To make this whole picture of Americana come clear, Jim Whitmore goes further—he looks like a Marine sergeant which is also logical since he came out of World War II in 1946 as First Lieutenant James Whitmore, U.S. Marine Corps, but he came up through the ranks and he did serve as a sergeant.

What he *doesn't* look like, however, is a pre-legal graduate of Yale with prep school training at Choate, or a fine actor, both of which he also is.

There were probably many reasons why Jim didn't make a career of law, despite his earlier aspirations, but one of them was World War II.

"As a matter of fact," he said, puffing happily on one pipe carefully selected from a rack of them, "I actually received my diploma while I was in boot camp, because I enlisted in the Marine Corps during the last half of my senior year—in 1943— and went right into active duty."

Active duty for Whitmore meant the Pacific—and the Pacific meant tropical fevers, of which Jim had a full set. Then came 14 months in Panama and with it a decision to become an actor, about as illogical a decision as anyone could imagine, although Jim had had some contact with the famous undergraduate theater at Yale.

However, also while at Yale, Jim's major interest was sports, specifically football, and he has two badly injured knees which prove his enthusiastic participation. This in no way interfered with his activities in the Marine Corps, but it did hamper his career as an athlete, he admits.

"It also interfered with getting to and from my room, which was on the sixth floor. It's quite a famous room incidentally, and is known as 'Yale in Heaven,' being both isolated and cheap (comparatively, that is)," Jim explained, abandoning the pipe and lighting a cigarette.

"I couldn't play ball on crutches, but this didn't keep me from being interested in talking about it, so I became a sportscaster—on WOCD (Yale's own radio station which Jim helped to start), and maybe this experience had something to do with deciding to try my hand at professional acting." Whitmore crushed out his cigarette in an ashtray beside him, rose, stretched, wandered purposefully across the room, reached for another cigarette, lighted it and then sat straddle-legged on a straight-backed chair puffing vigorously.

"Anyway," he went on, "I arrived in New York, took a room in the Village for $4 a week and prepared to startle Broadway," Jim chuckled. "As it happened, I picked up a copy of Actors' Cues, a trade publication, and saw where the USO was readying a show. I hied myself over, got a job and found myself heading right back to the Pacific, covering the same islands I had invaded as a Marine, but with a difference!"

It would seem that James Whitmore's whole acting career has been patterned by luck and he's the first one to admit it.

Back in New York, once more on the $4 per week room level and bathing at the Yale Club "skulking in and skulking right back out again, but cleaner," he chuckled, he then went over and joined the American Theater Wing where he was immediately cast in "Three Men on a Horse."

Press agent for the theater at that time was a slim brunette named Nancy Mygatt, with whom Jim had a brief encounter which in no way indicated he would marry her before the year was out. Nor did this meeting with Mary Hunter, then supervisor of the acting division there, indicate how far reaching her influence would be.

However, came summer of 1947 and Jim decided to tackle summer stock—at Peterboro, New Hampshire, and who should be handling publicity but the same Nancy Mygatt.

"We finally became friends," Jim twinkled, and Nancy, who had chosen just this moment for her entrance, hastened to add, "and even husband and wife!"

But it was while Jim was still at Peterboro that he received a wire from Mary Hunter urging him to return to New York and try out for the role of Sergeant Evans in a play scheduled for fall opening—"Command Decision." Jim borrowed a $20 and flew to New York, read the part and on the strength of being cast, married his press agent.

"Command Decision" ran in New York and on the road and again on Broadway from Oct. 1, 1947 until Jan. 9, 1949 and except for seven weeks off (to make "Undercover Man" for Columbia) Jim played Sgt. Evans.

" 'Under Cover Man' paid for Jimmy," Whitmore laughed, and young Jim echoes his laugh, but with some bewilderment and with an almost instantaneous decision to accompany his mother to the beauty parlor.

The discussion was brief but young Jim won his point, his twogun holsters swinging against his hips as he galloped out the door. Big Jim watched mother and child philosophically.

"Then came a 7-year contract with MGM, along with a picture called 'Battleground'," he continued. "And from then until July of last year it held tight while I made one film after another."

"But you know contracts these days," actor James Whitmore sighed. Then "Coffee?" he asked brightly, and trotted off to the kitchen to return promptly with a full and steaming pot.

This time he settled more comfortably in a big wingbacked chair, where

Stevie, just home from nursery school, received affectionate greetings and permission to go right out again, and where Dan, still rosy from sleep, was directed to the cookie jar.

If James Whitmore doesn't resemble the popular concept of a movie actor—it may be because he has played such a variety of acting parts, and played them well.

Still smoking furiously, Jim tried to recall some of the. . . . "Tough sergeant," he remembered, "and a man of 70, and very badly, too," he went on, adding "a theoretical average American," (in the Next Voice You Hear), "a hunchback 'hood' in John Huston's 'Asphalt Jungle'" and here he digressed long enough to add that this stands out in his memory as an inspiring creative experience.

The list of characterizations continued—"a lawyer in 'Mrs. O'Malley and Mr. Malone' . . . I was 'the amazing Mr. Malone'," Whitmore chuckled, "then I was the sergeant who loved opera in the Mario Lanza film 'Because You're Mine', and a killer in "All the Brothers Were Valiant and a song-and-dance gangster in 'Kiss Me Kate'." His voice dwindled. "More?" he asked, pouring coffee.

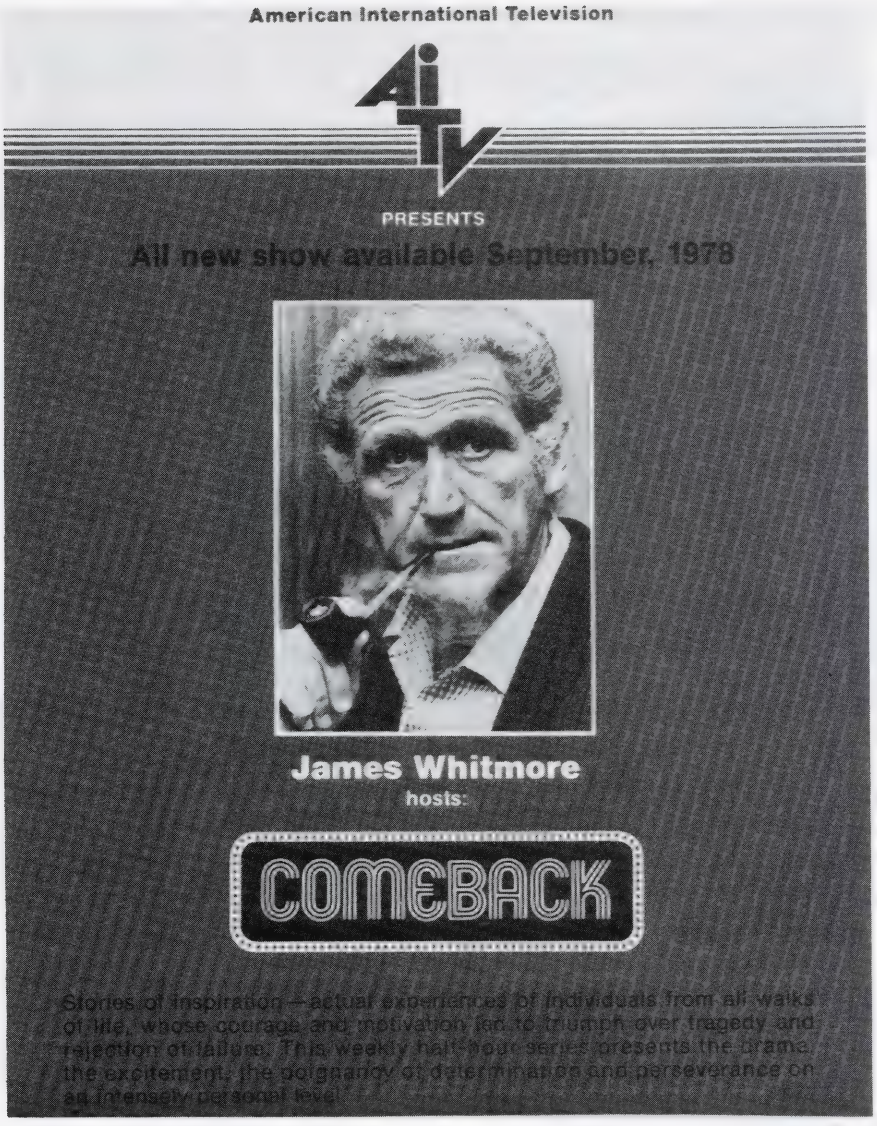
"Well," and he made a decision between pipe and cigarette, "a cavalry sergeant in Warner's first Cinescope move . . . it's technicolor cowboys and Indians called 'The Command,' and then I'm a New Mexico State Trooper in 'Them' for Warner's. Jim Arness is in this one too," he said.

He remembered a period he had forgotten to mention . . . his early affiliation with Elia Kazan and Cheryl Crawford, and the Actors' Studio set up in the choir loft of Actors' Church in Manhattan. From this struggling school emerged such theater names as Marlon Brando, Maureen Stapleton, Julie Harris and Myron McCormick, to name a few who were in Whitmore's own group.

"In itself it was a rewarding experience," Jim said with unmistakable sincerity, scooping small Dan up from the floor, and walking to the door with him in his arms both waving a goodbye after a very informative afternoon.△

A new film — "Bully"

Maturo — Image Productions are filming *"Bully"* starring James Whitmore as it is staged before a live audience at Los Angeles' Ahmanson Theatre. Peter Hunt who directed the stage and screen version of Whitmore in *"Give 'Em Hell, Harry"* will direct. *"Bully"* is premiering in October at the Cinerama Dome via Emerson Film Productions.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JAMES WHITMORE
BEST FILMS

James Whitmore has been on the screen since 1949 . . . was nominated for Best Supporting Actor "Oscar" in "Battleground." Nomimated for Best Actor, Oscar in "Give 'Em Hell, Harry!"

Best Films are: *"The Undercover Man," "The Asphalt Jungle," "The Next Voice You Hear," "It's a Big Country," "Because Your're Mine," "Kiss Me Kate," "All The Brothers Were Valiant," "Battle Cry," "The McConnell Story," "Oklahoma," "The Deep Six," "Waterhole No. 3," "Planet of the Apes," "Madigan," "Nobody's Perfect," "The Split," "Guns of the Magnificent Seven," "The Harrad Experiment," and more.*

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1978 UPDATE

1978 UPDATE

BUILD UP YOUR MOVIE COLLECTION

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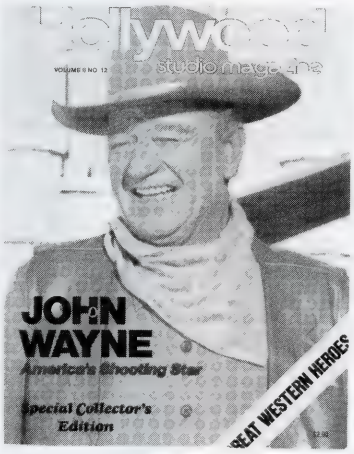
Revival MacDonald-Eddy hits Jame L.A. Theatre
GIA SCALA – Her true story by her sister Tina Scala



Thalian's pay tribute to Love Goddess
Rita's Movie Career Pix
Keeping up with Janet Blair/Danish Film Institute
The Lone Ranger still rides/Movie Puzzle Quiz

7. **MAY 1966—VOL. 1, NO. 1** ★
"Calem's Encounter," Universal Studio News, A Bear by the Tail/Hanna Barbera, etc. A very few left.

8. **JULY 1966—VOL. 1, NO. 2** ★
"F" Troop series—ABC, Early Days of Hollywood—1925, Hanna Barbera's Elite Painting Corp, Disney Filmmaker, etc. A few left.

9. **AUGUST 1966—VOL. 1, NO. 3** ★
"The Big Cage" Where are they now? The legend of Valentino, Early Days of Hollywood/1925. Cover is a real Universal Studio collectors' item. A very few left.

10. **SEPTEMBER 1971—VOL. 6, NO. 5**
D'Anton Cinematheque, new BevHills movie house—cover
Gaylord Carter King at the Wurlitzer organ
Where yesteryear's Stars are Today
Collector's Corner

11. **JANUARY 1972—VOL. 6, NO.9**
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Jayne Mansfield—last of the sex symbols
Judy Canova—will she yodel in "No, No, Nanette?"

12 **FEBRUARY 1972—VOL. 6, NO. 10**
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Jean Parker on the come-back trail
How they fake it in the movies

13 **MAY 1972—VOL. 7, NO. 1**
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"Carmen Miranda Night"

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Great Movie Palaces
Inside track covers Movie & T.V. Studios

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She was an Earl Carroll beauty-photos

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31 **OCTOBER-NOVEMBER 1974—VOL. 9, NO. 6**
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36 JUNE 1975—VOL. 9, NO. 11
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50 MARCH 1977—VOL. 11, NO. 4 ★
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51 APRIL 1977—VOL. 11, NO. 5
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52 MAY 1977—VOL. 11, NO. 6 ★
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54 AUGUST 1977—VOL. 11, NO. 9 ★
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55 SEPTEMBER 1977—Vol. 11, NO. 10
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56 OCTOBER 1977—VOL. 11, NO. 11
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57 NOVEMBER 1977—VOL. 11, NO. 11
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58 DECEMBER 1977—VOL. 11, NO. 12 ★
GREAT WESTERN HEROES edition. Backward glance Filmdom's top cowboy stars . . . John Wayne, America's shooting star, Cowgirls . . . "Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare Candid unpublished cowboy photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

59 FEBRUARY 1978—VOL. 12, NO. 1
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60 MARCH 1978—VOL. 12, NO. 2
MAE WEST SEXTETTE EXCLUSIVE PHOTO COLLECTION. Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

61 APRIL 1978—VOL. 12, NO. 3 ★
THE GORGEOUS LANA TURNER / cover. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI honors Henry Fonda, Stars & their stand-ins. Great Vamps of all times. That was Coop (Gary Cooper). Unusual facts about Academy Awards. Filmoteca, Spain's Bullfight filmmaker. Filmex 1978.

62 MAY 1978—VOL. 12, NO. 4 ★
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63 JUNE 1978—VOL. 12, NO. 5 ★
HSM's SCIENCE FICTION special edition. "Star Trek-The Movie." Meteor, new film thriller, Star Wars Sequel: "The Empire Strikes Back. Exclusive interviews, "The Greats of Science Fiction, George Pal, Frank Van De Vere, Gene Warren. Movie Masterpieces of Science Fiction. Collectors' photo gallery of films that made history. Sci-Fi Academy Awards . . . Star Wars . . . Encounters of the Third Kind, Casual Con-Sci-Fi Convention.

65 SEPTEMBER 1978—VOL. 12, NO. 7
"THE COMEDIANS" / cover, mural from old Pantages Theatre, Hollywood. All the great comedians, Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasure of hard to find photos.

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MOVIEREEL Continued

others at the Century Plaza Hotel, Los Angeles. . . When Academy Award time comes around expect **Gregory Peck** and **Laurence Olivier** as strong contenders for "The Boys From Brazil."

"How to Become a Commercial Producer" is a new course to be held at USC., Los Angeles, for the next 15 Monday evenings dating from Sept. 18. Robert Jani Creator of Disneyland extravaganzas will share what he knows about evaluating talent, stage management, theatrical organization, the creative process, etc. (213) 741-7750.

Cinema classes were first conducted at USC 50 years ago and the cinema-television program at USC is the most prominent in America today.

A $40,000 endowed scholarship fund for USC, California cinema-television students has been established by American Broadcasting Companies, Inc. in memory of C. Stephen Gentry, ABC Entertainment vice president, programs, west coast.

A RECORD! — Heather Moore of Montrose, Colorado is a real GWTW film buff. She ordered a Back issue of "Gone With The Wind" and sent us a note that she had seen the movie, twenty-two times!

"Hollywood: The First 75 Years," an exhibit representing the Academy of Motion Picture Arts and Sciences' salute to Hollywood's 75th birthday, is on display through mid-November in the lobbies of the Academy's building, 8949 Wilshire Blvd., Beverly Hills.

Featured in the exhibit are artifacts from the collections of Mary Pickford and Buddy Rogers, Jane Withers, and others, relating to films shot in Hollywood studios. Among such items on exhibit are a throne and a gown used by Bette Davis in "The Virgin Queen;" Buddy Rogers' boots from the first film to win the Academy Award for Best Picture, "Wings;" and W.C. Fields' hat from "It's a Gift." Various historical photographs of Hollywood, dating back to the 1890's, including those showing many of the city's landmarks, such as Grauman's (now Mann's) Chinese Theatre, the Hollywood Bowl, the intersection of Hollywood and Vine and the Hollywood Sign. Other materials spotlight celebrated events in Hollywood, such as Ken Murray's "Blackouts."

The exhibit is coordinated by Academy staff member Anthony Slide. Hours - weekdays 9 a.m. to 5 p.m.

FACT FILM ARCHIVES — A surge of new and historic film print contributions from both business and educational organizations whose productions have played a leading role in factual films over the past 50 years, has lifted the burgeoning American Archives of the Factual Film at Iowa State University, Ames, Iowa toward its goal of the principal depository of such materials in the U.S.

The 16mm print inventory of important business and educational films, moving toward 4,000 titles, has required additional storage and handling facilities and additional staff assistance in record-keeping and indexing.

No copies of films deposited in the Archives are circulated or used for study purposes.

For details contact: Dr. Stanley Yates, Curator, The American Archives of the Factual Film, University Library, Iowa State University, Ames, IA 50010.

FILM FESTIVALS

The seventh **International Short and Documentary film fest** has been set for Dec. 2-10 in Lille, Frances. Eligible films must have been completed since January of 1977. 'Short' is defined as under 58 minutes but documentaries in 35m or 16m may range to any length. Films of special interest are welcome.

Science Fiction, Horror and Fantasy conventions are scheduled for Nov. 24-25-26, 1978 at the Hyatt International Hotel (near L.A. Airport) Los Angeles. Information write P.O. Box 69157, LA, Calif. 90069. Another is scheduled April 13-14-15, 1978 at the Marriot Hotel, Los Angeles.

Continued

and Juan Zurita.

Jetting in from Monterrey, Mexico to represent his country at the recent Las Vegas tribute to Joe Louis was former world lightweight champion Lauro Salas, who campaigned for most of his professional career out of Southern California and was a frequent Hollywood Legion Stadium topliner in the fifties.

When Mike Mazurki flew to Pittsburgh in 1975 to appear in a stage production of "Guys and Dolls" he was greeted by two prominent Steel City champions who are active Cauliflower Alley members there, former world light-heavyweight titlist Billy Conn and former world welterweight champion Fritzie Zivic.

The club remains constantly active on the major fronts of charity work and honoring greats of the ring and screen.

The recent Castaways Restaurant tribute to Mazurki and Ann Robinson was preceded earlier that day by the First Annual Richard Arlen Celebrity Golf Tournament with proceeds going to the Motion Picture Country Home in Woodland Hills. That evening a painting was unveiled of the deceased film star for whom the tournament was named, who is best remembered for his role in the 1927 silent film classic "Wings."

One month after Mike Mazurki and Ann Robinson were honored by the Hollywood Appreciation Society and Cauliflower Alley Club another great film name was paid tribute.

Bernard Brown, Hollywood's pioneer of sound, who was sound technician of "The Jazz Singer," the industry's first talking film, was honored at Warner Brothers Studios on the fiftieth anniversary of that 1928 milestone.

Brown, who secured two Academy Awards and eight nominations during his illustrious career, maintains an active pace after recently becoming "eighty years young."

"I am up at six every weekday morning. By seven I arrive at Los Angeles Tennis Club, where I play tennis for two and a half hours, then spend time alternating between the sauna and jacuzzi, after which I have breakfast," the "father of sound" smilingly related.

On the charity front, along with contributing money and time to the Motion Picture Country Home, at which the club frequently presents shows, the Cauliflower Alley contingent has made numerous contributions to youth organizations such as Archie Moore's group in San Diego and the Wilshire Area Police Athletic Fund locally.

The Cauliflower Alley Club remains long on heart, fervent in devotion, and tireless in activity. ☆

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A Walk into Yesterday

Continued

DOES PETER MARSHALL OF "HOLLYWOOD SQUARES" HAVE A SISTER IN FILMS?
She is Joanne Dru who married John Ireland whose brother Tommy Noonan teamed with Marshall in two comedies.

WAS THE 1940 MOVIE "BRITISH INTELLIGENCE" A REMAKE OF "THREE FACES EAST?"
Yes. 1926 it starred Jetta Goudall and Clive Brook and in 1930 Constance Bennett and Eric von Stroheim.

Bill Barry
Plantation, Florida

HOW MANY VERSIONS OF MOLNAR'S "THE SWAN" WERE MADE?
1925 with Frances Howard Goldwyn
1930 with Lillian Gish
1956 with Grace Kelly

WHEN AND WHERE WERE THE WIERE BROTHERS BORN?
Harry—1908 in Berlin
Herbert—1909 in Vienna
Sylvester—1910 in Prague

Who played Carol Dempster's father in "Dream Street" and is it true that he was at Ford Theatre the night Lincoln was shot?
--Jean Malting
San Francisco
W.J. Ferguson (1845-1930) played the role. Yes, he played Lt. Vernon in "Our American Cousin" and was on stage that fatal night.

My mother told me that William Morris was Chester Morris' father, I don't agree.
--J.W.G.
San Antonio
Mother's right. William Morris (1862 1936) was the father of three acting sons. Chester (1901-1970), Gordon (1889-1940) and Adrian (1902-1940).

Was Art Mix the brother of Tom? I've heard this was so, but to settle an agrument can you tell me?
--Edwin Dodd
Great Falls, Mont.
There never was a real Art Mix. Denver Dixon (1901-1972) invented him. George Kester and Bob Roberts also played Art Mix.

In what film was the song, "Tomorrow, Who Cares?"
--H. McGraw
Los Angeles
Universal's "Gift of Gab" in 1934.

HAWAII: GREG KENDALL - GAL ON THE MOVE

by Glo Davis

Sixteen years ago, when Gregg Kendall came to Hawaii selling shows to military clubs, she had no idea that the island charm would keep her in one place for such a long time.

'As a show producer, I moved around frequently. In World War II, I started out in the Panama Canal Zone and from there took part in every war Bond show in South America," Gregg reminisced. "Then in 1946, I moved to Tokyo and from there produced and toured with shows in the Philippines."

Always a gal on the move, Gregg now seems content in her island paradise, running a casting agency, with a plush office in the Hilton Lagoon Apts. overlooking Waikiki. Her agency casts all the movie and television shows that film in the islands.

Gregg proudly remarks, "The Hawaiian Isles have finally been recognized as a great location place. The reason being that the shooting conditions are the greatest. The air is clear and the temperature stays the same."

Gregg has a knack for casting. She's done a good job for Hawaii 5 O since it's inception and her recent assignments include the "Donny and Marie" Special; the movie "Pearl" with Robert Wagner; the pilot film "The Islander" with Dennis Weaver; "Big Hawaii;" the Don Ho commercial for Pond's tanning creme; a MacDonalds commercial with "The Society of Seven;" and a new TV series about five kids to be titled either "Wonderful Cove" or "Sticking Together."

Glo Davis interviews casting agent Gregg Kendall in her ninth floor office which commands an impressive view of Wai kiki Beach on Oahu, Hawaii.

Gregg fills a meaningful niche in movie and television casting in the islands with the distinctive abandon of a world wise traveler and the intuitive sense of a performer. ☆

The Society of Seven, world acclaimed, have received the "No Ka Oi" Hawaii's highest entertainment award three times. In Honolulu they appear at the Outrigger Hotel. Four times a year they are booked in Santa Ana, California at the Kono Hawaii on Harbor Blvd.

your thoughtfulness in both writing the article and sending me the copies. It is a very nice, favorable article.

Sincerely,
Vernon Presley
Graceland
Memphis, Tennessee

Collects Vivien Leigh Memorabilia

Hollywood Studio Magazine,

I am a subscriber to your very interesting and fascinating magazine; HOLLYWOOD STUDIO MAGAZINE. It is just great.

Especially did I like your album on "Gone With The Wind." I have been collecting material and memorabilia on Vivien Leigh for the last 23 years. If I may say it is probably the largest of its kind on Miss Leigh in the United States.

I would like very much to share my story and how I came to meet her with you and your readers.

Joanne Armando
Van Nuys, Calif. 91405

Dolores Del Rio Issues a jewel!

Your efficient coverage of beautiful Dolores Del Rio (article and potpourri of pictures) was an individual thrill as she has always been one of my top favorites in screen history.

Boston fans were privileged within the past few years to see the luscious Dolores in FLYING DOWN TO RIO. When she first appeared in the story, the audience gasped at her beguiling attractiveness.

I always regarded her as an angel released from Heaven to enhance Earth.

In her luminous career I loved her most in WHAT PRICE GLORY? as the captivating Charmaine and the theme song remains paramount in memory.

Dolores Del Rio was an original like a rare diamond!

Albert Manski
Boston, Mass.

TO SET THE RECORD STRAIGHT:

We wish to call attention to some inadvertent errors in previous HOLLYWOOD STUDIO MAGAZINE issues.

Nov. 1977 HOLLYWOOD STUDIO MAGAZINE, page 12, article, "Fairbanks--The Swaskbuckling Man of the World," by Robert Kendall, it reads: "Knighthood was conferred on Douglas Fairbanks, Jr. by the Queen of England." It should be stated correctly, as, "Knighthood was conferred on Douglas Fairbanks, Jr. by the late King George VI."

In March, 1978 issue of Hollywood Studio Magazine, the article "The Men in Mae West's Reel Life" by Kirk Crivello, it is stated in error that "Paul Novack is Mae West's boyfriend." This is an error for which we apologize. It should be stated, "Paul Novack is Mae West's bodyguard."

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Fans are always interested in the offspring of famous folk and if there is one more beloved or famous than **Martha Raye,** she of the generous heart and extra curricular service to our country, I'll vote for them, too! Her pretty daughter, **Melodye Raye** who just happens to be a singer, too, opened at **Gio's** popular Italian restaurant on Sunset Blvd. Gio's is brightening up a corner of what was, for a time, a quiet end of Sunset Strip. They offer good entertainment and serve dinner until 1:30 A.M. He just may become a "Biggo" star if this keeps up! We're referring to Fred Iwasaki, one of the Benehana of Tokyo restaurant Chefs (he's at the Bev Hills-La Cienega Blvd. branch). This year, the talented young Chef returns in another segment of ABC-TV's series "Soap" - last year he was type cast, of course, as a Benihana chef in a scene with Billy Crystal and Rebecca Balding. The new seg aired on ABC, October 11th.

Congratulations to **Joe Patti** whose **La Famiglia** in Beverly Hills is a great favorite of the stars - gorgeous **Lynda (Wonder Woman) Carter** and her husband, **Ron Samuels** are frequent diners when in town. Joe, a onetime bartender took a chance on opening his place in the same location that had failed several times. This year, La Famiglia enters the golden circle of those selected for the highly coveted 1979 Travel Holiday Magazine awards. Only 29 awards including La Famiglia are out this year and the popular Italian restaurant makes the list for the first time.

Chic **Madelyn Don Salat** and her spouse, **Jacques** with their partner **Chef**

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Jean Bellordre are back after vacationing - the entire staff leaves for three weeks during September. Their popular **Le Cellier French restaurant** in Santa Monica is buzzing with holiday activity - and beautiful on the outside as in inside after a long stint of remodeling and re-doing the entire building and adjoining neighbors down to the corner. **Cloris Leachman** and her family seem to enjoy the special French Family dinners on Sunday which Chef Bellordre especially plans for families - and the tab for the dinner which offers a selection of two or three entrees is amazingly modest - $8.25 including soup, salad, entree and vegetable and chocolate mousse for dessert.

Victor Mohica, that darkly handsome acting gentlemen is catching his breath between film (the latest is Deerslayer co-starring with Steve Forrest and Ned Romero.)

Mohica hosted Sunday Brunch at the popular Eggshell in Tarzana for his lovely mother just in time for the holidays from Puerto Rico. Joining in the part were Jacqueline Cohan (that Cheesecake!) the lady who bakes and sells the fabulous cheesecake under **that** name and her daughter, Cindy. At **Aux Delices,** the award-winning French restaurant (five times in a row Holiday Magazine award for French cuisine) **Dodie Goodman** with friends back for a very brief stay before returning to Texas and the dinner theatre circuit where she's doing Winter Chicken.

Fans never seem to recognize **William Conrad** behind those whiskers at the beautiful **Mikado Japanese restaurant** on Riverside Drive in North Hollywood. **Farrah-Fawcett Majors** and her tennis coach **Vincent Van Patten** often lunch at the Mikado after tennis matches. Lovely **Yvonne de Carlo,** a star of recent past years, is also another Japanese food buff that makes Mikado her favorite.

The Italian Trader Commissioner of Los Angeles, **Dr. Vittorio Sanguinetti** recently hosted a gala party for the **Wine Industry of Italy** at the very popular Marquis West over on Santa Monica Blvd. in Santa Monica. That handsome film star (and TV, too) **Cesare Danova** was there with beautiful wife, **Patricia** and a number of other celebrities and notables. Ring-siding at the exotic China Trader supper club in Toluca Lake was that pretty radio doll **Sari Mitchell** with friends - there's disco-dancing, too, now at this longtime popular place.

At Chantal in Brentwood, **Chef Auguste Rossi** stepped out of the kitchen to say hello to lovely lady **Judy Lewis** - an actress like her beautiful mother **Loretta Young** and a drama coach as well. **Francis and Marion Lederer** who live on a magnificent ranch estate in Canoga Park dining with friends at Michael's Canoga Inn in Canoga Park. The Canoga Mission Gallery, a unique haven for all kinds of artwork, was given to Los Angeles and State of California by the Lederers.

Superb palette knife artist, **Herb Kornfield** in for a brief visit before hieing back to Flagstaff, Arizona headquarters where he is painting the scenes of the desert, dined with friends at the charming **Seashell restaurant** in Woodland Hills. His pretty daughter, Joella is making quite a name for herself designing ladies' wear. ☆

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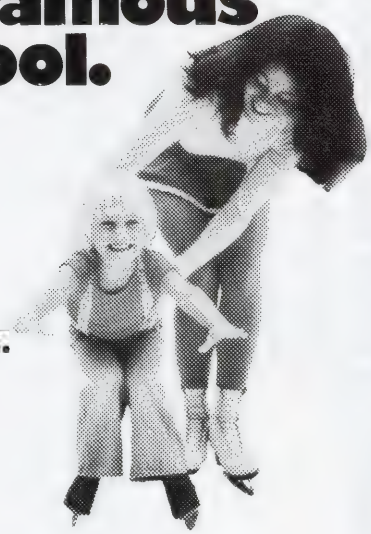

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Wanted: Anything on Jayne Mansfield, George Hamilton, Joe Dallesandro, Tina Louise, Montgomery Clift, Jean Harlow, and the film "Myra Breckinridge." I have movie posters, stills, and pressbooks for sale or trade. Kent Moon, Rt. #2 N. Box 165-M, Pocatello, Idaho 83201. (10-11-'78)

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FILMS AND VIDEOTAPES FOR SALE
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VIDEOCASSETTES. (Beta II-V.H.S.) $49.95 ($1.25 shipping): "Life with Father," "Little Princess," "Night Living Dead," "Star is Born" (1937). SUPER 8mm FILMS too! Jim's Film Sales, 463 London Drive, Urbana, Illinois 61801. (10-11-'78)

FOR SALE: 16mm color TV spots, trailers and film clips. Free list available. Also material on BARBRA STREISAND. Free separate list available. Randy Emerian, 5824 East Hamilton Avenue, Fresno, California 93727. (10-11-'78)

MOVIES legally licensed for home use in 16mm, super 8 PLUS Video tapes cassettes. Full length features, comedies, musicals, westerns, horror, science fiction - X and R rated, too! Thunderbird - 3501 Eagle Rock Blvd., L.A., CA 90065. (5-6-8-9-10-11-'78)

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for sale. Complete short subjects. Full length features., T.V. shows. Send for listings.
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Chicago, ILL 60632
(11-12-'79)

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Film Permits Unlimited
The Complete Permit Service For All Location Filming. **Denise Wheeler (213) 997-6197 - 24 hour.** (11-12-78)

WANTED TO BUY

RITA HAYWORTH item wanted. Fan magazine covers and articles, photos, stills, clippings, etc. Write details. Dennis Smith, 3565 Rand Ct., Apt. A, Columbus, Ohio 43227. (10-11'78)

WANTED: Who's who in Hollywood Magazines. #1, (1941) 1951-'52, '53-'55. Screen World 1969-'70-'71-'72. Ray Hagen, 4707 Connecticut Ave., N.W., Wash. D.C. 20008.

JUNE WILKINSON material wanted. Clippings stills, copies of Career Girl, La Rabia and Playgirl for the Candidate. R. Kingman, Box 8035 Ottawa, Canada K1G 3H6 (10-11-'78)

WANTED: Photos, clippings on Jean Arthur, Grace Moore and Constance Moore. Ms. C. Hughes, 84 Wellmeadow Rd., Glasgow, 943 Scotland. (10-11-'78)

WANTED: Nude photographs of Helmut Berger in "Madam Kitty," Peter Firth "Equus." Correspondence with Berger fans. William Balloun, 3649 Via Mar Monte, Carmel, CA 93923. (10-11-'78)

Wanted to buy or trade uncut movie stars paper doll books from 30's to 50's. Rev. Morris Hamasaki, 1341 College View Dr., Monterey Park, Calif. 91754. (10-11-'78)

WANTED: High price paid for Tennis Tournaments 16MM color prints. Also any material on Errol Flynn. (stills, etc.). B. Courtel, 27 Ave de Lamballe, Paris 16, France. (10-11-'78)

Anything from C.B. De Mille's "The Greatest Show on Earth." Stills, clips, etc. — Anything! Dom Yodice, 90-23 199th St., Hollis, New York, NY 11423. (10-11-'78)

WANTED: Books, magazines, recordings of Flynn & Gable. Also photos of Gable & Lombard. S. Beauford, P.O. Box 802, Estill, S.C. 29918 (10-11-'78)

WANTED: Posters, pressbooks, photos, etc. On former child star Tommy Rettig. Bob Finegan, 40 Beech St., Brampton, Ontario, Canada L6V1V1

"Interested in purchasing material relating to the 1939 film, "The Wizard of Oz." Please indicate items available and price. Contact: Victor Boruta, Jr. -- 11 W. Linden Ave., Linden, N.J. 07036. (11-12-'78)

WANTED: Bing Crosby material 1937 & before, 16mm movies, press books, stills and posters. George McCabe, P.O. Box 19333, Mpls, Minn. 55419. (11-12-'78)

WANTED: Pics, tapes, etc. on Vivian Blaine. Vivian Blaine int. fan club, Jim Neyhart, Pres., 11315 Sunnyside N., Seattle, WA 98133. (11-12-'78)

WANTED: ELVIS PRESLEY records, memorablia, etc. Also have various Elvis items for sale or trade. Send your wants to ANNA LABBATE, P.O. Box 1233, New York, N.Y. 10008. (8-9-10-11-12-2-'79)

WANTED: Anything on Elvis Presley. Record sleeves, pictures. All must be in V.G. to mint condition. Dolores Claggett, 22930 Furton, St. Clair Shores, Mich. 48082.

WANTED — Ava Gardner 1-sheets Pandora, Great Sinner, Mogambo, Three Men in White; Venus Statue; other memorabilia. Tom Banks, 1200 Hibiscus Ave., Pompano Beach, Florida, 33062.

WANTED — Ginger Rogers material. Especially recordings without Astaire. Sheet music; especially Astaire's own compositions, Ellen Dioguardi, Box 745, Stony Brook. N.Y. 11790.

I'm searching for LPS Pelican 10 3, 121, 126, 143. Startone 213, 218, 219, 226. Vedette 8703. Barry Duna 1709, Levittown, Catano, P. Rico. 00632.

WANTED: Jean Harlow Fan Club material. Letters written by Jean to her mother. W.J. Wiener, 639 Hall Avenue, St. Paul, Minnesota 55107. (11-12-'78)

WANTED: Movie posters, autographs of Judy Garland, Fred Astaire, "Casablanca," "Bringing Up Baby," "Strawberry Blonde," "African Queen." Alan Herskowitz, 1425 East 87th Street, Brooklyn, N.Y. 11236. (11-12-'78)

Wanted: Olivia de Havilland & GWTW Memorabilia. Please send description and asking price to: Melissa Duncan, P.O. Box 326, King, N.C. 27021. (11-12-'78)

WANTED: Stills, lobby cards, posters, clippings, foreign items, anything and everything on Liza Minnelli. Bambi Lukes, 3182 Brookshear Cr. Pont., MI 48057 (11-12-'78)

ORSON WELLES: want anything by or about. Nils Hardin, P.O. Box 9660, St. Louis, Missouri 63122. (11-12-'78)

Want to buy: Elvis Movies on Videotape Betamax Format also interested in older movie stills on Elvis. Jerry Jace, Box 175, Memphis, Texas 79245. (11-12-78)

WANTED: Stills, posters, lobby cards, clippings. Anything and everything on Gable, Streisand and Johnny Mathis. B. Bianchi, 1774 - 9th Ave., S.F., CA 94122. (11-12-'78)

Wanted: "Gone With The Wind" items and personality paper dolls at reasonable price. Anushka's Attic, 2731 - 18th St., Aitoona, PA 16601 (11-12-'79)

Wanted: Hardcover edition of Errol Flynn's autobiography - My Wicked, Wicked Ways - Copyright 1959. James I. Judy, 13 Central Ave., Petersburg, W. VA 26847. (11-12-'78)

Very interested in having "Gone With The Wind" lobby cards, pressbooks or anything else pertaining to G.W.T.W. Tom Plumlee, 4350 Fairview, St. Louis, MO 63116. (11-12-'79)

WANTED - Any items associated with the movie or book of "Gone With The Wind." Ray MacKender, 82 Gloucester, Toronto, Ontario, M4Y 1L9, Canada.

Wanted: British or any foreign material on Hayley Mills from 1959 to present time. Photos, magazine and newspaper clippings, posters and lobby cards etc. from her English movies. Tom Stebeik, 2311 Crescent Park Dr., Houston, Texas (#294) 77077. (11-12-'78)

WANTED TO BUY ¶ 16mm Movies. Looking for copy of 'Til the end of Time' with Guy Madison and also "Between Us Girls," with Diana Barrymore. P.O. Box 19001, Oakland, CA 94619. (11-12-'78)

Movie Memorabilia Purchased - Please write, Box 838, Nyack, N.Y. 10960. (11-12-'78)

WANTED — Shirley Temple - pictures, stills, newspaper pictures, etc. of her as a **Child Star.** — E. Carroll, 145 N. 23rd St., Kenilworth, NJ 07033. (10-11-'78)

WANTED — I am interested in purchasing movie magazines of the forties. I am particularly interested in issues with articles on Guy Madison, Bill Williams, Gail Russell and Marie McDonald. If anyone has movie magazines of the forties write: P.O. Box 19001, Oakland, Calif. 94619. (10-11-'78)

Am interested in securing review or synopsis of 1934 film "When Strangers Meet" made by Liberty Pictures. Kenneth Belanger, 6 Cottage Ave., Danvers, Mass. 01923. (10-11-'78)

WANTED: Anything and everything pertaining to the life and career of actress Ann-Margret. For trading purposes and reasonable price paying. Fred Gioffre Jr., 1281 Noah Rd., North Brunswick, NJ 08902 (10-11-'78)

HOTLINE WANTED!
Looking for a 16mm sound print of "Hollywood Canteen" complete uncut version original. Will pay $500.00 cash $$$$ Mr. John Principe 90 De Pasquale Ave., Providence R.I., 02903. Phone anytime (401) 421-8965. (10-11-'78)

WANTED — Theatre World's Vol. 1, 4, 6, 7. Broadway shows on 10" LP., W.R. Hagan, 470 W. 24 St., New York. NY 10011 (10-11-'78)

Wanted: Clara Bow, Janet Gaynor, Joan Crawford pictures. Will buy, trade, etc. Mrs. C.S. Eddy, 2828 Rheem Ave., Richmond, CA 94804. (10-11-'78)

MISCELLANEOUS

"PACKAGES MADE UP ON ALL PERSONALITIES" TOM J. STUTO, 27 EVANS RD., STONEHAM MASS. 02180. (2-3-4-5-6-8-9-10-11-12-2'-2-'79)

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MGM or 20th CENTURY FOX LOGO Silk screened on mirror in gold, red and silver, Antique mirror background framed in rich wood. Inside mirror size 8½x11. Low-low price. Reg. $29.95 for $14.95. Add $2.50 for postage & handling (6% tax, Calif.), Studio Collector's Club, P.O. Box 5815, Sherman Oaks, CA 91413.

Movie Memorabilia for sale — send $1.00 for 40 - page listing. Jim Szakacs, 545 Sherbourne St., Apt. 1509, Toronto, Ontario M4X1Wf Canada. (8-9-10-11-'78)

Rare movie posters (1930-1960), movie magazines, movie song sheets, records. Send one dollar for NEW Fall/78 catalog. Collectors Corner, Box 8021-H, North Hollywood, Calif. 91608. (WE COLLECT ANYTHING ON GAIL RUSSELL((9-10-11-12-2'79)

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CUSTOM FRAMED MOVIE MEMORABILIA. INQUIRES INVITED. Write for free brochure or call (212) 377-2759. Henry Gershwin Mazlen. MEMORABILIA AMERICANA, 1211 Avenue "I" (Eye), Brooklyn, N.Y. 11230. Limited quantities of vintage items! Certified authenticity. (8-9-10-11-'78)

PERSONALIZED MIRROR MOVIE CLACKERS. Just like they use in the Studios. One of the most unusual memorabilia items we have ever offered. See ad this issue. STUDIO COLLECTORS CLUB, P.O. Box 5815, Sherman Oaks, CA 91413.

For Sale: Elvis S8S Films, Movies, T.V. and trailers. Slightly used - priced to sell. J. Jace, Box 175, Memphis, Texas 79245. Phone (806) 259-3249. (11-12-78)

COLLECT & TRADE old stars, silents, 30's & 40's. Will trade with others. Send wants. William R. Higgins, Jr., 106 Seymour St., Windsor, Conn. 06095. (11-12-'78)

Movie Posters, lobby cards, genuine autographs, 1931-1978. Big stars, horror, science fiction, westerns, everything $1.00 for catalogue. Don Smith, 703 Harrison, Chester, ILL 62233 (11-12-'78)

Exchange cassette tapes Bway shows, films, radio, TV shows - Peter Shaver, 118-18 Union Tpke, Apt. 7G, Kew Gardens, N.Y., 11415. (11-12-'78)

For Sale: John Travolta and Barbra Streisand movie material. Also 16mm trailers. Send for free list on each. Randy Emerian, 5824 East Hamilton, Fresno, California 93727. (11-12'78)

For Sale: Movie material of all kinds. Send want list of stars or films interested in for reply. Randy Emerian, 5824 East Hamilton, Fresno, California 93727. (11-12-'78)

FOR SALE: Original movie covers from the 30's. Also movie songsheets and clippings. Send large S.A.S.E. State list preferred, and wants. Villa Clarkson, 10 Exeter, Auburn, MA 01501. (11-12-'78)

FOR SALE: 16mm color movie TV spots and trailers and Barbra Streisand and John Travolta movie material. Free list availabe on each. Randy Emerian, 5824 East Hamilton Avenue, Fresno, California 93727. (10-11-'78)

Have many magazines from the 1940's for sale. In excellent condition, prices very reasonable. Will send free list upon request. Daphne DiCastri, 902 Foul Bay Road, Victoria, B.C., Canada V8S 4H8 (10-11-'78)

COLLECTORS!
1930 ILLUSTRATED MAP OF STARS' HOMES.
Garbo, Chaplin, Hardy, Del Rio etc. $5 ea. Pesh, 8583 Melrose Ave., Los Angeles, CA 90069. (8-9-10-11-12-2-'79)

ELVIS: Records, Photos, Memorabilia. Private Collection. SASE and $1.00 For List, Refunded With Purchase. P.O. Box 6494 Southbro, W.P.B., Fla. 33405. (11-'78)

FAN CLUBS

Jim the FREE Ava Gardner Friendship Club. Lets' trade information on glamorous Ava! Michael Pitt, 109 Hamlin T. Lane, Altamonte Springs, Fla 32701. (11-12-'78)

"Attention: All Fans of Old Films of the 1930's and 1940's in the Los Angeles area. I am interested in joining or starting a film fan club in the LA area devoted to the study and appreciation of old films of the 1930's and 1940's which would include monthly meetings and monthly rentals and screenings of old films. Please contact Arlene Rakon, 345 South Kenmore Avenue, #207, Los Angeles, California 90020. Telephone (213) 387-3688)" (11-12-'78)

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A special Pauline Starke Festival to be held this FALL in the Mountains of Western North Carolina. SEE a new FILM COMPANY in operation. Info SASE — T. Fullbright, 1211 Rally Ave., Greater Capitol Heights, Maryland 20027.

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Plus we've got the world's greatest loop coaster and the world's first great

double chute water ride. Rides for everyone from tots to grandpa.

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And you get everything at Magic Mountain, over 75 attractions in all, for just one price of admission. Come on up and we'll show you the time of your life!"

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—Wizard

"Wizards Village is a child's paradise. Kids can have the time of their lives! There's rides, a petting zoo, and lots of things you never imagined.

Plus my friends the Trolls, magic tricks, and, for bigger kids, there's dancing and live music. In fact, we've got some of the greatest entertainment anywhere, right here at Magic Mountain. All for one price—no ticket books, no hassle—that's wizardry. So come on up and you'll have the time of your life!"

IF WE WEREN'T A LITTLE CRAZY, YOU WOULDN'T HAVE SO MUCH FUN.

Magic Mountain is just 25 minutes north of Hollywood on Interstate 5. Greyhound, Gray Line, Royal Stage Line service available. For information, call (213) 367-2203 or (805) 255-4111.

1978 ROSEMARY AWARDS

Five Top Silent Stars

by Tom Fulbright

BESSIE LOVE

ALICE WHITE

GLADYS WALTON

ANOTHER OF GLADYS WALTON

The "Rosemary for Remembrance" Annual Awards will be presented to Miss Bessie Love late this fall in London, when Dr. Gerald Hamm of Philadelphia and Tom Fulbright will stop off enroute to the big Musical Festival in Bayreuth. The presentation may take place during the run of Ms. Love's new play now on view at a West End Theatre.

Here autobiography 'From Hollywood With Love' has just been published by Elm Tree Books and is on sale in England. It is hoped that it will soon be available on the American market. The introduction by Kevin Brownlow is worth the price. Miss Love takes us from his first film at Triangle-Arts in 1916 right up to her 1976 film for Courtyard. Her first film was *'The Good Bad Man"* with Douglas Fairbanks (1916). Her book contains many surprises and it makes you love her more for being a 'working-actress' rather than just a 'star.' If you cannot find her book write HSM for the address.

Alice White! What wonderful, wonderful memories of our 'Flapper Age' her name evokes. Miss White gave Clara Bow a good run for the title 'head-flapper,' and even at this late date it would be difficult to cast a vote for one against the other. Arrangements for Miss White's presentation are not yet complete. Suggestions are welcome.

The name **Vilma Banky**, like her marriage to handsome Rod LaRocque is a Hollywood legend. Miss Banky made many films but her two most famous films were with Valentino. They have been preserved and prints can be purchased by private collectors. Those who own prints know what a lovely and great star she was. Her Rosemary will be presented privately for, since the death of her beloved husband a few years back, she has made no public appearances. The Rosemary will go to Vilma Banky with much love from me and very warm personal remembrances.

VILMA BANKY AND RUDOLPH VALENTINO

Gladys Walton is one star who managed to successfully disappear from the movie screen. Just recently we have been able to find out what has been happening to her all these years. I remember her so clearly as the star who came to films as the result of the teasing of her uncle. Miss Walton is a Yankee, from Boston. Later she attended school in Portland, Oregon where she graduated in 1919. She ventured to the west coast to visit a much admired uncle. The young Miss Walton was much in awe of the land of stars and her uncle: "Why don't *you* become a star?" The very next day Gladys marched herself to the William S. Hart Studio where she was turned down. Not at all daunted, before the week was out she had become a fixture at the old Sunshine Comedy Studio. Shortly thereafter she attracted the attention of one of the really big directors of that day, Rollin Sturgeon. Her career began. But, she was not satisfied with a career in films. Today she keeps herself busy re-building a lovely old mansion she bought on the waterfront in Morro Bay. For the past seven years, she has been doing much of the actual manual labor herself, the carpentry, stonework and glasswork. There is a lovely pagoda in which guests can sit while they enjoy the activity of the waterfront she loves so well. Towering above the pagoda is a twenty-seven foot false lighthouse overlooking the ocean.

Mrs. Walton's name is also well known in the world of show dogs. She is the originator of the Gladville line of Toy Poodles. Arrangements for the presentation of her Rosemary are being made with Morro Bay city officials. Her Rosemary will hang with the many other prizes she has won through the years with those little Toy's of the Gladville line.

On November 15th in Brooklyn Heights, New York, **Dickie Moore,** former child star will be honored with one of our 'Special' Rosemarys. Who can forget his 'Oliver Twist'? Naturally that film will be screened. The Vintage Film Society will sponsor the Rosemary affair with several former Rosemary recipients in attendance; Leatrice Joy, Constance Binney, Butterfly McQueen and Erik Rhodes at the beautiful Woodman Room of one of Brooklyn Heights historical churches. (It is close to the Clark Street Station of the Broadway IRT for those who know the New York subway system) Dick Griffo will be the host. Drop a line if you care to attend to Tom Fulbright's Rosemary Award Association, 1211 Rally Avenue, Greater Capitol Heights, Maryland 20027.

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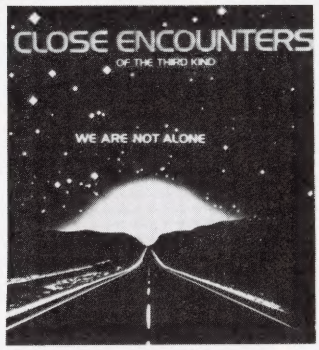

"CLOSE ENCOUNTERS OF THE THIRD KIND." See this exciting blockbuster thriller that takes everyone to their ultimate UFO encounter. Starring Richard Dreyfuss in his most exciting and demanding role. Remember: "We are not alone."

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Now you can buy Super 8 Sound Digest films. These twenty-minute sound films, like condensed books, are carefully edited to give you the flavor and the highlights of your favorite classics from Columbia Pictures. On 400′ reels, in Color or Black-and-White.

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BRIDGE ON THE RIVER KWAI. Alec Guinness, William Holden. Oscar-winner about P.O.W.'s and their Japanese captors. M1B1240 COLOR $49.95.

GUNS OF NAVARONE. Gregory Peck, David Niven, Anthony Quinn. The classic action film of World War II. M1B1390 COLOR $49.95

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THE NEW CENTURIONS. George C. Scott. From the nationwide best selling book about cops, by a cop. M1B1160 COLOR $49.95

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FAIL SAFE. Henry Fonda, Walter Matthau. One of our planes is accidently sent to bomb Moscow. M2B6100 B/W $39.95

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GETTING STRAIGHT. Elliott Gould, Candice Bergen. A staid teacher's girl friend is an active radical. M1B1150 COLOR $49.95

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THE DEEP. Jacqueline Bisset, Robert Shaw, Nick Nolte. "A record shattering event in movie history." A beautiful, terrifying undersea love-adventure story with some of the most spectacular color photography ever seen. M1B1145 COLOR $49.95

Studio Collectors Club

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Please send me the films listed.
Full payment is enclosed.

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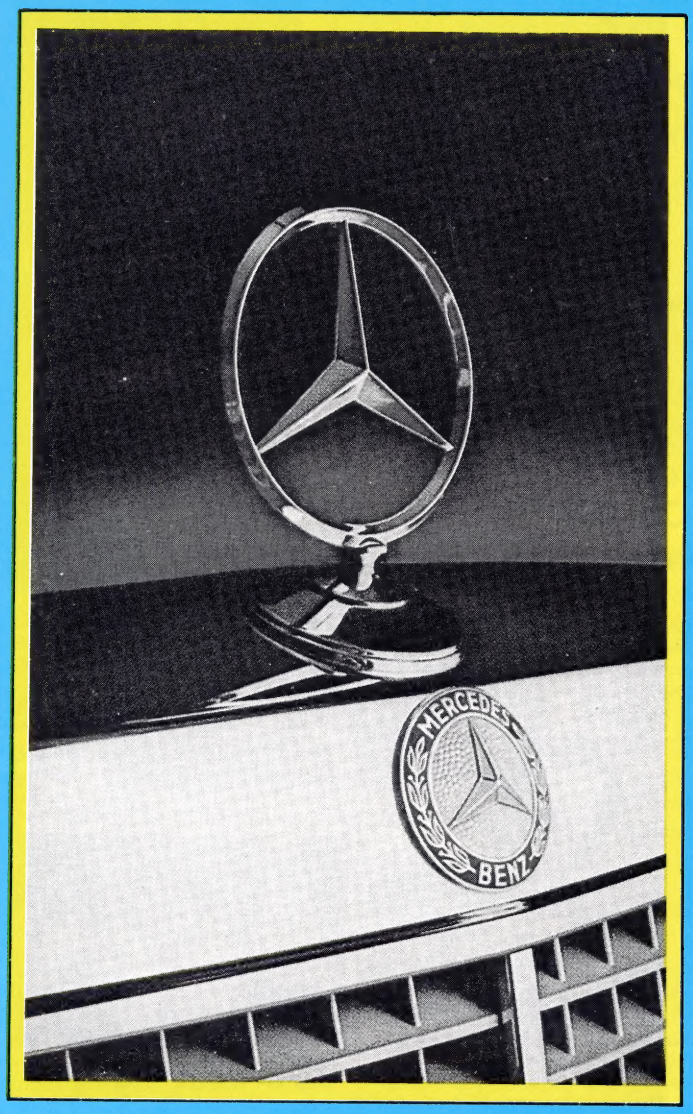
City _____ **State** _____ **Zip** _____

Please add state & local taxes plus $1.00 for postage & handling. No stamps or C.O.D.

FILM #	PRICE	FILM #	PRICE

TOTAL _____



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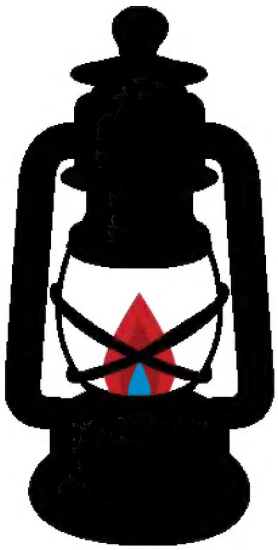

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